

THE DIAPASON

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BIRMINGHAM PLAYS HOST TO ORGANISTS

FOR REGIONAL CONVENTION

Dr. Robert Baker Is the Guest Artist—
Newspaper Editor Recognizes
Church Musicians—Work-
shops, Recitals, Lectures.

The Southern regional convention of the American Guild of Organists met June 7, 8 and 9 in Birmingham, Ala. Registration began at 9 a.m. Tuesday at the Old First Presbyterian Church in the beautiful foyer under the Rushton carillon tower. Five states were represented: Arkansas, Alabama, Tennessee, Mississippi and Louisiana.

Mrs. Myrtle Jones Steele, dean of the Alabama Chapter, welcomed the guests. Dr. Adolph Steuterman, F.A.G.O., regional chairman, presided at the first session. At 10:15 Miss Emily Cooper, Arkadelphia, Ark., regional contest winner, gave a recital.

A trip to Vestavia Country Club on Shades Mountain, where the convention guests had luncheon, was followed by a lecture by Joseph C. Gould, organist of the Government Street Methodist Church, Mobile. Kenneth R. Osborne gave a most interesting recital at 4:30. Mr. Osborne is head of the organ department at the University of Arkansas, Fayetteville. A banquet for the visiting Guild members was held at the Highland Methodist Church. This was designated "Mississippi Night." R. Cochrane Penick, state chairman, presided. There were interesting reports from several Mississippi chapters. A choral concert by the First Methodist choir, Hugh Thomas conducting, Lois Green Seals organist, was enthusiastically received. Miss Betty Jo McWilliams was soprano soloist.

The Birmingham Music Teachers' Association, Mrs. Clinton B. Haines president, entertained at a reception, using the College of Music drawing room, patio and sunken garden. Magnolias decorated the rooms. Dr. and Mrs. Guy Allen, Mr. and Mrs. W. C. Steele, Dr. and Mrs. Adolph Steuterman and Mr. and Mrs. Clinton B. Haines received the guests inside the columned portico.

The traditional deans' breakfast was held at the Y. W. C. A. Wednesday morning. This was followed by the excellent recital of Esther Oelrich, head of the organ department of the University of Mississippi. After a short break for the taking of the convention picture a fine recital was played at the Sixth Avenue Presbyterian Church by Margaret Wright, assistant professor of music, Middle Tennessee State College. Dr. Robert Baker held the choral workshop afterwards. A luncheon at "The Club," one of the South's showplaces atop Red Mountain, was presided over by the sub-dean of the Alabama Chapter, Mrs. Minnie McNeill Carr. Mrs. Carr is also Alabama state chairman. The afternoon sessions were held at the First Baptist Church, with an organ workshop by Dr. Baker. "Trends in Design" were discussed by Alfred E. Lunsford, dean of the Knoxville Chapter.

Dr. Baker was the artist guest of the convention. Wednesday night he played a memorable recital at the Old First Presbyterian Church. Lily May Caldwell, Birmingham *News* music and art editor, wrote: "The kind of organ playing that is heard only rarely here enriched the lives of a capacity audience at the First Presbyterian Church last night when the distinguished organist-choir director of New York, Dr. Robert Baker, was presented. Dr. Baker, whose program ranged from the charming tone-painting piece, 'St. Francis Preaching to the Bird,' by Liszt, and Two Pieces for the Flutes by Gluck and Rinck, to the Bach Prelude and Fugue in A minor and three Brahms Chorales, will be at the

[Continued on page 6]

REDWOOD ARCHES, STAINED GLASS AND ORGAN MUSIC



ELEGANCE IN SOUND and visual beauty may be achieved when architect and organ builder cooperate—this has been demonstrated at St. Paul's Episcopal Church in Salinas, Cal., where an Aeolian-Skinner organ of twenty-two ranks is installed on the Gospel side of the chancel. The console is behind the pulpit on the Epistle side. The walls of the "chamber," which might be described more accurately as a "shallow recess," are cement with an enamel finish. The church has a concrete floor, hard plaster walls, redwood arches and ceiling. The reverberation period is three and one-half seconds when empty and one and one-half

to two seconds when filled. Visitors have commented that they believed the instrument to be twice its actual size because of the unusually successful acoustical environment. The church seats 500 people in the nave and there is room for a choir of forty voices. The large rose window over the altar was made in England and is considered one of the outstanding examples of stained glass on the Pacific coast. There are two choirs under the direction of Dora Hammer Schively, organist. The Rev. Richard Coombs, rector, believes that "the work of the church musician would be aided considerably if all clergy would take the time to read *THE DIAPASON* regularly."

RIVERSIDE OFFERS SUMMER

RECITALS; FOX MAKES DISK

A series of recitals arranged especially for the summer visitor to New York City will begin July 7 at Riverside Church. Virgil Fox will play the first of these programs, which are to take place at 7 o'clock on Thursday evenings. Other recitals will be played by Donald McDonald July 14, Claire Coci July 21 and John Huston July 28. There will be no admission charge.

Virgil Fox, organist of Riverside Church, will fly to Claremont, Cal., for a five-day master class July 11 to 15 at Pomona College. Mr. Fox has just completed the first recording of the new Aeolian-Skinner organ at Riverside, a Bach LP disk for R.C.A. Victor.

MARRIOTT ACCEPTS CHURCH

POSITION IN DETROIT, MICH.

Frederick Marriott has accepted an invitation to become organist and choirmaster of the Central Methodist Church in Detroit beginning Aug. 1. He has resigned his post at the Kirk-in-the-Hills, Bloomfield Hills, Mich., which he held for two years. Before going to Michigan Mr. Marriott was organist and carillonneur of Rockefeller Memorial Chapel, the University of Chicago.

Under Mr. Marriott's direction many notable works have been performed in the last season by the choir of the Kirk-in-the-Hills. Among them were his own "Psalm 103," "The Messiah" and Bach's "St. Matthew Passion."

DR. DICKINSON WELL AGAIN;

PLANS TO RESUME PLAYING

Dr. Clarence Dickinson, organist and choirmaster of the Brick Presbyterian Church, New York City, and retired director of the School of Sacred Music at Union Theological Seminary, has made a satisfactory recovery from a heart attack which he suffered early in the year. Dr. Dickinson expects to be back at his church in the fall.

MELIUS CHRISTIANSEN, FAMED DIRECTOR, DIES

FOUNDER OF ST. OLAF CHOIR

End Comes in Eighty-fourth Year—
Knighted by Norway—Conducted
Command Performances for
European Royalty.

Dr. F. Melius Christiansen, founder and retired director of the world famed St. Olaf Lutheran Choir, died June 1 in Northfield, Minn., at the age of 84 years. He had been ill for more than a year after suffering a stroke. Dr. Christiansen's death came one day before the choir which he molded into one of the nation's outstanding musical groups was due to leave on a tour of the United States and Europe.

Dr. Christiansen was credited with introducing a *cappella* music in the United States. His choirs gave command performances before European royalty and he was knighted by his native Norway. He was a composer and many of his original works and arrangements are sung all over the world.

Dr. Christiansen was born in 1871 in Eidsvold, Norway, the second son of Anders Christiansen, a glass blower. His first contact with music was in his own home; his training began at the age of 3 when he received a miniature three-key clarinet. At 6 he was a member of a factory band directed by his father. The violin, however, was Melius' first love and at the age of 12 he made his debut as a soloist with the orchestra.

In the fall of 1888 he left for America and the home of an uncle in Oakland, Cal. When an invitation and \$60 for a train ticket arrived from his brother Karl in Washburn, Wis., Melius accepted and started for that section of the country, which was to be his home for the rest of his life. After advertising for a position in the Scandinavian newspaper *Skandinaven* he was offered the directorship of the Scandinavian band in Marinette, Wis. In 1892 he left Marinette to attend Augsburg College in Minneapolis. The next year he enrolled at the Northwestern Conservatory of Music. After graduation he became organist at Trinity Lutheran Church, Minneapolis, directed the student chorus at Augsburg and gave private lessons.

When he was band director at Marinette, Dr. Christiansen met Edith Lindem, who became Mrs. Christiansen July 14, 1897. The following two years were their "honeymoon," as they went to Leipzig, where Dr. Christiansen studied with Gustav Schreck, cantor at the Thomasschule. He also studied violin under Sitt. He returned to America in 1899 and again became a church organist, this time at Bethany Lutheran Church.

In 1903 John Nathan Kildahl, president of St. Olaf College, invited Dr. Christiansen to become head of the music department. One of the duties assumed at St. Olaf was the direction of the choir at St. John's Lutheran Church in Northfield. The St. John's choir gave a series of concerts in Northfield and surrounding communities in 1911. The next year it was decided to take the group on a more extended tour, going as far as Chicago. It was for this tour that the name of the group was changed to "The St. Olaf Lutheran Choir." After that the choir went on yearly tours to the east coast, the south or the west coast.

After a concert in Buffalo on the 1941 tour Dr. Christiansen wrote to Dr. L. W. Boe, the late president of St. Olaf College, asking that his son, Olaf C. Christiansen, be made his assistant. After a year's delay Olaf was called from Oberlin to assume some of the duties of training and directing the choir and in 1944 F. Melius surrendered the baton to his son.

Two of Dr. Christiansen's three sons chose to enter the same profession as their father. In addition to Olaf, Paul, the

ACHILLE PIERRE BRAGERS,

CHANT EXPERT, DIES AT 68

Achille Pierre Bragers, retired professor of liturgical music at Manhattanville College of the Sacred Heart, Purchase, N. Y., died May 29 at the age of 68 years. In addition to having taught at the college for more than thirty years until his retirement two years ago, Mr. Bragers had served as organist and choirmaster at the Passionist Monastery in Union City, N. J., and at several New York churches, most recently at Holy Trinity.

Mr. Bragers was the author of many works on Gregorian chant. In 1951 he received the medal of the Society of St. Gregory. He was born in Belgium and came to this country in 1910.

The widow, Lucy Magrino Bragers, and a sister, Mme. Jeanne Flippen of Brussels, survive Mr. Bragers.

FRANKLIN W. HELMS IS DEAD;

SERVED SUMMIT, N. J., CHURCH

Franklin W. Helms, who was organist and choirmaster of Calvary Episcopal Church in Summit, N. J., for forty-one years, died June 1 at the age of 69 years. Until a year ago Mr. Helms was director of the church's summer choir camp and he had taught voice, piano and organ in Summit.

Surviving are the widow, Mrs. Lillian Walter Helms; a son, Franklin, Jr.; a daughter, Mrs. Harold L. Spicer, Jr., and two grandchildren.

DOCTOR'S DEGREE AWARDED

TO MRS. RIEMENSCHNEIDER

Mrs. Albert Riemenschneider, widow of the noted Bach scholar who was director of the Baldwin-Wallace Conservatory in Berea, Ohio, for fifty-one years, was awarded the honorary doctor of music degree June 12 by Baldwin-Wallace College. Mrs. Riemenschneider is general manager of the annual Bach festivals at the conservatory. She now lives in California but makes frequent trips to Berea.

MELIUS CHRISTIANSEN



youngest, is now head of the music department and director of the choir at Concordia College, Moorhead, Minn. The eldest son, Jacob, heads the department of physical education at Concordia. A daughter, Elsa, is the wife of Kurt Wysick, business manager of Concordia College Choir.

REUTER WILL BUILD ORGAN FOR STUDIO AT INDIANA "U"

The Reuter Organ Company has been chosen to build a three-manual organ to be installed in the school of music building of the University of Indiana, Bloomington. It will be placed in a studio which is being enlarged and converted for student recitals and teaching.

The specifications were prepared by Franklin Mitchell of the Reuter company in consultation with Oswald G. Ragatz, professor of organ at the university. The organ is to be of classic design, with the following resources:

GREAT ORGAN.
Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.

SWELL ORGAN.
Traversflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 4 ft., 66 pipes.
Fugara, 4 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Trumpet, 8 ft., 73 pipes.
Hautbois, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
Rohrflöte, 8 ft., 61 pipes.
Dolcan, 8 ft., 61 pipes.
Koppeflöte, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Nachthorn, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Tremolo.

PEDAL ORGAN.
Bourdon, 16 ft., 32 pipes.
Quintaten, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Quintaten, 8 ft., 32 notes.
Twelfth, 5½ ft., 32 notes.
Super Octave, 4 ft., 12 pipes.

SALT LAKE MEETING FEATURES CRAIGHEAD

ASPER RECITAL OPENS DAY

Utah, Southern Idaho and Western Wyoming Guild Members Gather for One-Day Convention—Hear Tabernacle Organ.

Organists from Utah, Southern Idaho and Western Wyoming gathered May 14 in Salt Lake City for a one-day regional convention of the American Guild of Organists. The program began at noon with a recital by Dr. Frank W. Asper, F. A. G. O., regional chairman, at the Mormon Tabernacle. His program was as follows: Prelude in B minor, Bach; "Prayer," Boellmann; Prelude, Clerambault; "Evensong," Schumann; "O My Father" and "An Old Melody," Asper; "Carillon-Sortie," Mulet.

After luncheon there was a lecture at Assembly Hall by Dr. Alexander Schreiner, F. A. G. O., on "The Charms of the Baroque Organ." The group remained in the hall for a recital sponsored by the Ogden, Utah, Chapter. The organists playing were Wayne Devereaux, Ernest Oborn, Lowell Hillier and Doreen Lowham. The program was made up of works by Bach, Wright, Langlais, Lemmens, Guilmant, Luther, Hillier, Mendelssohn and Widor. At 4 p.m. Roy M. Darley, one of the Tabernacle organists, led a tour through the large organ.

There was a business meeting and election of officers for the Salt Lake City Chapter at the dinner, which was held at Hotel Temple Square. Those elected were: Melvin Dunn, dean; Joanne Farr, sub-dean; Eleanor Todd, secretary; Erma Baker, assistant secretary, and Mariory Bell, treasurer.

David Craighead, Pasadena concert organist, gave the evening recital at the Tabernacle. An enthusiastic audience heard him in an outstanding performance of the following: Allegro from Concerto in A minor, Vivaldi-Bach; Chorale Fantasia, "How Brightly Shines the Morning Star," Buxtehude; Andante in F major, Mozart; Introduction, Passacaglia and Fugue, Willan; Prelude and Fugue in D major, Bach; Fugue, Honegger; Scherzo from Symphony 2, Vienne; Barcarolle, Catherine Urner; Finale in B flat, Franck. After the recital there was a reception at the home of Mr. and Mrs. Roy M. Darley.

Some guests remained Sunday to hear a radio concert by the Tabernacle choir and a recital in the afternoon by Mr. Darley, who chose these selections for his program: Concerto 1, Bach; "Communion," Purvis; "The Cuckoo," d'Aquin; "Landscape in Mist," Karg-Elert; Finale from Sonata on the Ninety-fourth Psalm, Reubke.

The convention was held under the auspices of the Salt Lake City Chapter, of which Erroll W. Miller is the retiring dean. Mr. Miller served as program director.

MARCIA V. CROSBY, Registrar.

W. WILLIAM WAGNER led the choir of the Old Stone Church, Cleveland, in a performance of Randall Thompson's "The Testament of Freedom" June 5. The prelude was played by Valentina Woshner Fillinger.

PETERS EDITION

from the archives of the Moravian Church:

Ten Sacred Songs

in a practical performing edition
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*for soprano, strings and organ (or piano)—most of the songs playable with strings alone or with organ alone—one song with two flutes ad libitum...

*with original German texts, and English text adapted by Carleton Sprague Smith...

*edited by Hans T. David, with a scholarly historical introduction on the Moravian Church, thorough biographical notes on each composer represented, and a preface presenting interesting and valuable analytical notes on each song...

Jeremiah DENCKE (1725-1795)

My soul doth magnify the Lord
Meine Seele erhebet den Herrn
I speak of the things which I have made
Ich will singen von einem Könige
O, be glad, ye daughters of His people
Freuet euch, ihr Töchter Seines Volkes
Go ye forth in His name
Gehet in der Geruch Seines
Bräutigams-Namens

Johann Friedrich PETER (1746-1813)

Lead me in Thy truth
Leite mich in Deiner Wahrheit
The Lord is in His holy temple
Der Herr ist in Seinem heiligen Temple
O, there's a sight that rends my heart
O Anblick, der mirs Herze bricht

Simon PETER (1743-1819)

Georg Gottfried MÜLLER (1762-1821)

My Saviour lies in anguish
Mein Heiland geht ins Leiden
I will go in the strength of the Lord
Ich gehe einher in der Kraft des Herrn
Go, congregation, go

Johannes HERBST (1735-1812)

John ANTES (1740-1811)

Full Score (Peters #6084) \$3.00

Organ Part \$1.00

Set of String Parts \$2.80 Extra Strings, each \$.70

Two Flute Parts for the Müller song, each \$.30

This is the famous original edition of these ten songs, first prepared by the New York Public Library and now newly issued by C. F. Peters Corporation, publishers of the New York Public Library Music Publications. Other works in this series of Moravian music are listed in our present catalogues or are in preparation.

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HUNDREDS THROG TO BACH FESTIVAL IN BERE, OHIO

The twenty-third annual Bach festival at Baldwin-Wallace Conservatory in Berea, Ohio, was held May 27, 28 and 29. The principal event was the dedication of the rebuilt Austin organ, as announced in the June issue of THE DIAPASON.

The festival opened with a program of chamber and choral music, including a sonata for flute, violin and continuo, a solo cantata for baritone ("Amore Traditore") the "Capriccio on the Departure of a Beloved Brother" and the motet, "Jesu, Priceless Treasure". Friday evening's program included Cantatas 44 and 12, as well as the B minor Suite for Flute and Strings and the C minor Concerto for Oboe and Violin. Conductors were Cecil W. Munk and George Poinar of the conservatory faculty.

Soloists for the cantatas, and for the B minor Mass, given in two concerts Saturday afternoon and evening, included Lois Marshall, Lillian Chookasian, Glenn Schnittke and Phillip MacGregor. Instrumental soloists included members of the faculty and student body of the conservatory, and members of the Cleveland Symphony. As usual, the festival was marked by standing-room-only crowds.

Organ music made up two of the festival programs. The dedicatory recital by Arthur Poister Sunday afternoon was attended by over 1,000 people. On Saturday afternoon Farley K. Hutchins played a program of music by seven members of the Bach family on the Holtkamp organ in the conservatory chamber music hall. This program had to be repeated because of the small capacity of the hall. Twice each day a program of chorales was played by the Baldwin-Wallace Brass Choir under the direction of Alan Squire. This group performed from the tower of Marting Hall.

THE DIAPASON

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PRINCE-JOSEPH APPOINTED BY PHILHARMONIC SOCIETY

Bruce Prince-Joseph, teacher of organ and harpsichord at Hunter College in New York City and music director of the Church of St. Anastasia, has been appointed harpsichordist of the New York Philharmonic Symphony Society. In the last season he appeared four times in Carnegie Hall concerts with that organization and made a recording for Columbia of the Vivaldi "Seasons" under the baton of Guido Cantelli.

Under Mr. Prince-Joseph's direction a concert series entitled "Music at Noon" was begun this season at Hunter College. He made two appearances at Carnegie Hall as organist of the Collegiate Chorale and two appearances as harpsichordist with the New York Oratorio Society. In April he was organist with the Desoff Choir in the first New York performance of Monteverdi's "Solemn Vespers in Honor of the Blessed Virgin." He was organist May 20 for a performance of "Elijah" at Hunter College.

DEPAUW CHOIR CUTS FIRST OFFICIAL AIR HYMN RECORD

The DePauw University sixty-voice choir has made the first recognized recording of the official air force hymn, "Lord, Guard and Guide the Men Who Fly," written in 1915 by Mary C. D. Hamilton. Although it is included in service hymnals, there has been no official version. A master recording was made May 9 and sent to air force headquarters at Maxwell Air Force Base in Alabama, where copies will be cut and distributed to the several hundred A.F.R.O.T.C. units.

The DePauw recording is the result of a suggestion by Captain Joseph Campbell, assistant professor of air science, who will be featured on the record in four organ choruses of the hymn. Also included will be a reading of the hymn's text by DePauw President Russell J. Humbert and a performance of "The Battle Hymn of the Republic" by the DePauw choir, Professor George Gove directing.

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ADMIRERS SURPRISE FOX ON HIS BIRTHDAY



SURPRISE AND AMAZEMENT register on the face of Virgil Fox as he views a birthday cake made in his honor at West Liberty State College in West Virginia, where he gave a recital May 3. No one in the office of THE DIAPASON has been able to determine the number of candles on the cake, but it can be reported with accuracy that Mr. Fox was 18 years old at the time his picture first appeared in these columns in the issue of Feb. 1, 19--. Shown with Mr. Fox are John K. Zorian, F.A.G.O., organ instructor at the college, and Paul N. Elbin, college president and recordings editor of *The Etude*. Pauline Stitt, a member of the Wheeling Chapter of the A.G.O., helps to steady the cake.

KOHLER & CAMPBELL will introduce a new combination piano and electronic organ at the Chicago music trades show July 18 to July 22.

\$100 PRIZE TO BE AWARDED
BY ST. MARK'S, PHILADELPHIA

St. Mark's Episcopal Church, Philadelphia, has announced its second annual competition for a prize of \$100 to be awarded for a short four-part setting for mixed voices of a motet for a specified English text. The winning work, which will be chosen by a panel of three judges who are specialists in the field of modern and liturgical music, will be given its first performance April 25, 1956 (the Feast of St. Mark) and will be repeated at the solemn mass on the following Sunday. St. Mary's Press, New York, will publish the composition. The competition closes Dec. 31, 1955. Further information may be obtained from the choirmaster, Wesley A. Day, 1625 Locust Street, Philadelphia 3.

GRAY-NOVELLO
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for
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For Mixed Voices

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- Bless the Lord.....Ippolito-Ivanof
- Blessed Are They.....S. S. Wesley
- Cherubim Song No. 7.....Bortniansky
- Father in Thy Mysterious Presence.....V. D. Thompson
- God is My Shepherd.....A. Dvorak
- Greatest of These is Love.....R. Bitgood
- Holy, Holy, Holy.....G. A. Alcock
- Hymn of Freedom.....E. H. Thiman
- Immortal Invisible.....E. H. Thiman
- Jesu, Word of God.....E. Elgar
- Jesus, Meek and Gentle.....J. Holler
- King of Glory.....E. H. Thiman
- Lead Me, O Lord.....R. R. Peery
- Lift Up Your Heads.....S. Col-Taylor
- Lift Up Your Hearts.....H. A. Chambers
- Lord is My Shepherd.....J. W. Clokey
- Lord of All Being.....M. Andrews
- Rejoice in the Lord.....G. Rathbone
- Saviour, Like a Shepherd.....C. von Gluck
- Sweet is the Work.....R. W. Robson
- Thou Art My King.....V. D. Thompson

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- And
- Vol. IV: Edgar Hilliar, performing works of Pachelbel, Loeillet, Bach, Couperin, Dupré and Arne, at St. Mark's Episcopal Church, Mount Kisco, N. Y.

The continued interest in our "King of Instruments" series of High-Fidelity recordings is most gratifying. Below are reprints of some of the latest reviews on Volumes III and IV:

"Further evidence of the skill and taste . . . is provided in discs recorded in the United States. Volumes III and IV of "The King of Instruments" series of Aeolian-Skinner Company demonstrate two of the organs the Company has built . . . What is striking about both these instruments is their versatility. They can be baroque-sounding for baroque music and yet also provide the right tone colors for nineteenth century and contemporary music."

NEW YORK TIMES

"The fourth volume in Aeolian-Skinner's series "The King of Instruments" . . . well displays the artistry of Edgar Hilliar on the Aeolian-Skinner Organ at St. Mark's in Mt. Kisco, N. Y. The firm began the series as a sort of demonstration of its own products but suddenly found it had a series of recorded best sellers on its hands . . ."

Rudolph Elie, BOSTON HERALD

"The Recital is played on the instrument in Christ Church, Bronxville, N. Y. The organ, on the evidence of the record, is of outstanding quality . . . It exhibits a much admired silvery richness in its ensembles and a wide variety of colorful, blending voices. Mr. Owen demonstrates his ability and discrimination most impressively and we shall expect great things of him in the future. Aeolian-Skinner has here the recipe for outstanding organ recordings."

ORGAN INSTITUTE QUARTERLY

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PROMINENT BALTIMORE CHURCH PLACES ORDER

MOLLER TO REBUILD ORGAN

Instrument in Historic Mount Vernon Place Methodist Edifice Will Be Placed Behind Original Roosevelt Case.

The Mount Vernon Place Methodist Church in Baltimore, a historic edifice and an outstanding example of Gothic architecture, is to have one of the prominent organs of that city. The original instrument was a three-manual Roosevelt, enclosed by a handsome case in the gallery. In the early 1920s the church was remodeled and a Möller organ was installed in chambers at the front. The old case was retained and an echo division was placed behind it.

The entire organ will now be rebuilt by M. P. Möller, Inc., and placed behind the original Roosevelt case in the gallery. The tonal scheme is to be revised completely and many new sets of pipes will be added.

The active music program at the Mount Vernon Place Church is under the direction of Wilmer Hayden Welsh, organist and choir director, who received his education at the Peabody Conservatory and Johns Hopkins University. He served other Baltimore churches before going to his present post and last year he was on the faculty of Hood College. Mr. Welsh is a recitalist and a composer. His Requiem was performed in 1954 at the Washington Cathedral. In 1953 he gave the first American performance of Langlais' Concerto for Organ and Orchestra. He has been heard in many cities.

The stoplist of the organ will be as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Octave Quint, 2-2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 3 ranks, 183 pipes.
Harmonic Trumpet, 8 ft., 61 notes.
Tremulant.

SWELL ORGAN.

Flute Conique, 16 ft., 73 pipes.
Flauto Traverso, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Rohrflöte, 4 ft., 73 pipes.
Twelfth, 2-2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagot, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Quintflöte, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Nasat, 2-2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1-3/5 ft., 61 pipes.
Krummhorn, 8 ft., 73 pipes.
Harmonic Trumpet, 8 ft., 73 pipes.
Harp, 49 bars.
Chimes.
Tremulant.

PEDAL ORGAN.

Bourdon, 32 ft., 12 pipes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Flute Conique, 16 ft., 32 notes.
Quintaten, 16 ft., 32 notes.
Quint, 10-3/5 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Flute Conique, 8 ft., 32 notes.
Quint, 5-1/3 ft., 32 pipes.
Super Octave, 4 ft., 12 pipes.
Nachthorn, 4 ft., 32 notes.
Octave Quint, 2-2/3 ft., 12 pipes.
Octavin, 2 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Fagot, 16 ft., 32 notes.
Bombarde, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

JOHN HARMS CHORUS GIVES 15TH CONCERT IN TOWN HALL

The John Harms Chorus gave its fifteenth annual concert in Town Hall, New York, May 1 under the direction of John Harms, F.A.G.O. Cesare Siepi, leading basso of the Metropolitan Opera Company, was the guest soloist. Other performances this season have included the Verdi Requiem, "The Messiah," Bach's "St. Matthew Passion" and an opera concert in Englewood, N. J.

Unicorn Records of Boston is to release a disk entitled "John Harms Plays," which will contain music by Bach, Reger, Karg-Elert, Peeters, Weinberger, Raasted and Vierne. Mr. Harms is organist and director of music at Trinity School in New York City, and organist of St. Paul's Episcopal Church and Temple Emanuel in Englewood.

EMMA SARAH TROEGER AND EMIL DALBERG ARE MARRIED

Emma Sarah Troeger of Fort Wayne, Ind., and Emil Dalberg of Galesburg, Ill., were married April 30 at St. Paul's Lutheran Church in Fort Wayne, where the bride had served as organist for eighteen years. Mr. Dalberg, a member of the Galesburg Register-Mail editorial staff, is the son of the late Dr. John G. and Emily Envall Dahlberg. His mother was an organist and he was reared by his late aunt, Mary S. Envall, who for fifty-three years was organist of the First Lutheran Church in Galesburg.

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These editions may be obtained from the Press at three dollars the volume.

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The fundamental ranks consist of the following pipes:

Horn Diapason	61 pipes
Schalmey (string)	61 pipes
Chimney Flute	49 pipes
Open Flute	28 pipes
Gedeckt	12 pipes
Quintadena	12 pipes
Subbass	12 pipes

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MACPHAIL COLLEGE GIVES DEGREE TO GEORGE MARKEY

George Markey, concert organist, was awarded the honorary degree doctor of music by his first alma mater, the MacPhail College of Music of Minneapolis, June 9.

Previous to his moving East, where he had been given two scholarships to the Curtis Institute of Music (one in piano with Rudolf Serkin and one in organ with Dr. Alexander McCurdy), Dr. Markey received his musical training at the MacPhail College, beginning in the preparatory department at the age of 8 and graduating with a music bachelor's degree. During those years Dr. Markey was influenced by Theodore Bergman, Joanna Graudan, Dmitri Mitropoulos, Rupert Sircom, Theodore Ganschow and Stanley Avery.

In the interim between study at MacPhail and Curtis, Dr. Markey was a pupil of Dr. Leo Sowerby in Chicago, acting as summer organist and choirmaster at St. James' Church. After Dr. Markey's graduation from the Curtis Institute, the late Bernard La Berge became interested in him and took over the management of his recitals. Since then Dr. Markey has become well known across the country.

In the fall of 1950 Dr. Markey joined the faculty of the Peabody Conservatory in Baltimore, and the following year he began teaching at the Westminster Choir College in Princeton. In 1952 he became the organist and choirmaster at the Old First Church (Presbyterian) in Newark.

The doctor of music degree was awarded to George Markey "for his distinguished service to the cause of music." This is the fourth honorary doctorate given by the MacPhail College since its first commencement forty years ago.

On Wednesday, June 8, preceding the graduation exercises, Dr. Markey was presented by the college in a recital at St. Mark's Cathedral. He played the most popular of the three programs which he had carried on tour this year, drawing from the works of Bach, Haydn, Mozart, Franck, Vierne, Reger, Peeters and Messiaen.

MARKEY AND MACPHAIL



WILLIAM MACPHAIL, president of the board of trustees of the MacPhail College of Music, places an academic hood on George Markey, signifying his new degree, doctor of music *honoris causa*.

PALESTRINA SOCIETY GIVES CONCERT WITH LAUBENSTEIN

The Palestrina Society of Connecticut College, under the direction of Paul F. Laubenstein, was heard May 29 in New London at Harkness Chapel. The program featured the rarely heard "Missa Brevis" of Buxtehude. Appropriate to Whitsunday, the society sang Victoria's five-part motet "Deum Complementur Dies Pentecotes." Other motets were Victoria's "Ecce Sacerdos Magnus," Asola's "Salutis Humanae Sator," Anerio's "Angelus Autem Domini" and di Lasso's "Exaudi, Deus." Sarah Leight Laubenstein, at the organ, played M. van den Gheyn's "Praeludium," F. Couperin's "Quinzieme Couplelet du Gloria," and, by Frescobaldi, "Ave Maris Stella," the "Canzona Quarti Toni dopo il Postcommunio," and the set of Passacagli.

Ninth Annual Session

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DR. HEINRICH FLEISCHER, (Organist, Rockefeller Chapel, Chicago University; Professor of Church Music and Organ, Valparaiso University; eminent recitalist, composer, and editor)

PROF. LUDWIG LENEL, (Outstanding contemporary composer; Professor of Music, Muhlenberg College)

DR. ULRICH LEUPOLD, (Professor of Music and Theology, Waterloo College and Seminary)

DR. WILLIAM E. REESE, (Professor of Music, Conductor, Haverford College; Director of Heinrich Schutz Festival, Philadelphia)

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The Reuter Organ

Lawrence, Kansas

BIRMINGHAM IS THE HOST FOR SOUTHERN CONVENTION

[Continued from page 1]

organ tonight for the Guild service that annually closes the A.G.O. conventions."

A reception by the women's organization of the Old First Church honoring Dr. Baker, Mr. and Mrs. W. C. Steele and Mr. and Mrs. Steuterman followed the concert.

At 9 a.m. Thursday, Dr. Steuterman presiding, the annual business meeting took place. A talk by Walter Jenkins of Tulane University followed. Miss Margaret Rickerd, head of the organ department at Mississippi Southern College at Hattiesburg, gave a beautiful recital on the large Skinner organ at the Independent Presbyterian Church. The luncheon was held at the famous Mountain Brook Club and presiding was Walter Jenkins. A forum discussion on the important topic "What the Church Expects of Music" was held after the luncheon. Raymond Anderson, prominent choral conductor of Birmingham and director of the music department of Birmingham Southern College, was moderator.

Herbert Grieb, director of music at Temple Emmanuel, gave the views of Rabbi Graffman on the necessary types of music in the temple. The Rev. Donald Miller of St. Mary's-on-the-Highlands Episcopal Church gave enlightening and graphic examples of music needed in the Episcopal service. The Rev. Ernest Sommerville of the Fairfield Presbyterian Church, spoke of the difference in worship in this country compared to his native Scotland. The need of good music, great hymns and educated leadership were stressed especially.

A final choral workshop was held at the Independent Presbyterian Church in preparation for the Guild service. A banquet at the Old First Presbyterian Church preceded the service. To those who had never attended such a service, it was a revelation. Dr. Baker conducted a massed choir from the console. An impressive procession with choirs, A.G.O. members and clergy in their robes made an unforgettable picture.

The following editorial was written by one of the city's outstanding editors and published in the *Birmingham News* June 11 under the heading "When Music Is Next to Godliness": "Alabama was host during the last week to a number of important people. The occasion was a regional convention of the American Guild of Organists and present were members from all the southeastern states as well as visitors from afar. It was a gathering of those people who participate in the ministry of music which contributes so much of value and meaning to church services. Martin Luther was wont to preach that music was next to religion as a moral agent. If that be true, then when music is made a part of religious worship, the result is a powerful force for individual and community betterment. Members of the Guild assembled in Birmingham recognize their roles as church officials and accept those roles in their creed and plan. And so a word of commendation for these people. They are important people in the cause of faith and worship and the good life."

A reception for delegates and members by the Woodlawn Music Club, Mrs. C. O. Burns president, was held in the handsome walnut paneled parlors of the Independent Presbyterian Church. Honored at this reception was Dr. Baker, who had given all who met him a new insight into the ministry of music.

Credit for the success of the convention must be given where it is due. The handsome forty-six page brochure was due to the efforts of Kenneth Lampkin and Mrs. Steele.

MRS. E. T. BOZENHARD.

ARTHUR HOWES TOUR FLIES FROM N.Y. TO HOLLAND JULY 4

Thirty-five organists and organ builders will fly with Arthur Howes July 4 from New York City to visit European organs. The party will be met in Amsterdam by Dr. M. A. Vente and Hennie Schouten of the Amsterdam Conservatory. The tour of Holland will include a visit to the Haarlem festival. The group will fly to Copenhagen July 11 and organs in Denmark will be demonstrated by Finn Videro. Other cities to be visited include Hamburg, Frankfurt, Heidelberg, Weingarten, Bayreuth and Salzburg. The tour will end in Zurich.

PLAN SEVEN DIVISIONS FOR SUMMIT, N. J., ORGAN

AUSTIN TO BE THE BUILDER

Three-Manual Chancel Instrument To Be Augmented by Two-Manual Gallery Installation in First Baptist Church.

The First Baptist Church of Summit, N. J., has placed an order with Austin Organs, Inc., for a three-manual organ. The main divisions will be installed in two chancel chambers and a two-manual antiphonal section will be placed in the rear gallery. The main organ will be completely expressive but the gallery section will have an open great and pedal, with the pipework arranged in a functional display.

The instrument was planned by the Austin firm and Dr. Charlotte Garden, consultant to the church. Negotiations were handled by Charles L. Neill, New York sales representative. Miss Margery Winter is the organist.

The specifications of the instrument will be as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Spitz Flöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Quintaten, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.

SWELL ORGAN.

Geigen (console preparation), 8 ft.
Rohrgedeckt, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Wald Flöte, 4 ft., 73 pipes.
Spitz Principal, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trumpet, 8 ft., 73 pipes.
Hautbois, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Bourdon, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Dolce Celeste, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Nachthorn, 2 ft., 61 notes.
Tierce, 1 3/4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Contra Bourdon (console preparation), 32 ft.
Contra Bass, 16 ft., 12 pipes.
Spitz Flöte, 16 ft., 12 pipes.
Gedeckt, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Gedeckt, 8 ft., 32 notes.
Spitz Flöte, 8 ft., 32 notes.
Nachthorn, 4 ft., 32 notes.
Principal, 4 ft., 12 pipes.
Trumpet, 16 ft., 12 pipes.
Chimes.

GALLERY GREAT ORGAN.

Principal, 8 ft., 61 pipes.
Prestant, 4 ft., 61 pipes.
Mixture, 2 ranks, 122 pipes.
Trompette, 8 ft., 61 notes.
Chimes, 21 tubes.

GALLERY SWELL ORGAN.

Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Flute Couverte, 4 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Tremolo.

GALLERY PEDAL ORGAN.

Flute Couverte, 16 ft., 12 pipes.
Principal, 16 ft., 12 pipes.
Flute Couverte, 8 ft., 32 notes.
Principal, 8 ft., 32 notes.

HENRY FUSNER COMPLETES 10 YEARS AT BROOKLYN POST

Dr. Henry Fusner has completed ten years of service as organist and choir-master of Emmanuel Baptist Church, Brooklyn, N. Y. The church marked the occasion with a coffee hour after the morning worship April 24.

This year the Emmanuel Motet Choir gave its annual series of musical services, which included: Schütz, "The Christmas Story"; carols by candlelight; Handel, "The Messiah"; Schütz, "The Seven Words from the Cross". The New York Brass Ensemble played for the Easter service, which included for the postlude Lockwood's Concerto for brasses and organ. Dr. Fusner conducted three concerts with the Clinton Hill Symphony at Pratt Institute, Brooklyn. He is also conductor of the Jersey City Choral Society.

THREE RECITALS

AT COLUMBIA UNIVERSITY BY

Marilyn Mason

Faculty, University of Michigan . . . Summer faculty . . .
Columbia University and Union Theological Seminary

July 7, 1955, 12 Noon

Johann Pachelbel
Sigfried Karg-Elert
César Franck
Edmund Haines

Partita, "Christus ist mein Leben"
Prologus Tragicus
First Chorale in E Major
Suite for Organ (1948)*
Promenade
Air
Toccata

*Dedicated to Marilyn Mason

July 14, 1955, 12 Noon

J. S. Bach
Maurice Duruflé
César Franck
Louis Vierne

Fugue in E-flat Major, the "St Anne"
Scherzo, Op. 2
Second Chorale in B Minor
Carillon de Westminster

July 21, 1955, 12:00 Noon

Three American composers:

Leslie Bassett

Toccata (1953)

First performance anywhere

Ben Weber

Closing Piece, Op. 36

Dedicated to Marilyn Mason

Seth Bingham

Roulade

J. S. Bach

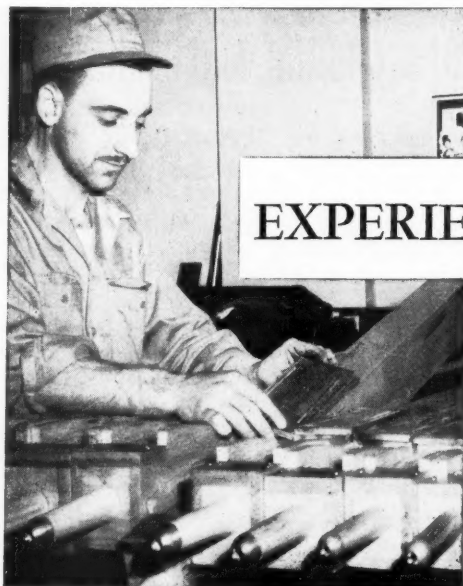
Fugue in G Major, the "Gigue"

Jean Langlais

Cantilene (1947)

César Franck

Third Chorale in A Minor



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CHURCH IN FOSTORIA
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SCHANTZ RECEIVES ORDER

First Presbyterian Edifice in Ohio
Town To Have New Chancel and
Chambers—Mrs. C. W. Clark
Is Organist—The Stoplist.

As part of an extensive remodeling
which will provide a completely new
chancel and organ space, the First
Presbyterian Church of Fostoria, Ohio,
has contracted with the Schantz Organ
Company for an instrument of three
manuals. The stoplist was composed by
the Schantz staff in collaboration with the
organist, Mrs. C. W. Clark.

The resources of the organ will be as
follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 notes.
Super Octave, 2 ft., 61 notes.
Mixture, 3 ranks, 183 pipes.
Chimes, 21 tubes.
Tremulant.

SWELL ORGAN.

Lieblisch Gedeckt, 16 ft.
Geigen Diapason, 8 ft., 85 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 73 pipes.
Geigen Octave, 4 ft., 61 notes.
Harmonic Flute, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 notes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 85 pipes.
Fagotto, 8 ft.
Clarion, 4 ft.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 85 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Octave, 4 ft., 61 notes.
Nazard, 2 3/4 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Open Diapason, 16 ft., 56 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblisch Gedeckt, 16 ft., 12 pipes.
Quintaten, 16 ft.
Quint, 10 3/4 ft.
Octave, 8 ft.
Bourdon, 8 ft.
Dolce Flute, 8 ft.
Quintaten, 8 ft.
Super Octave, 4 ft.
Flute, 4 ft.
Contra Fagotto, 16 ft.
Fagotto, 8 ft.
Chimes.

MARSHALL KERNOCHAN, WHO
HEADED GALAXY FIRM, DIES

Marshall R. Kernochan, composer,
music critic and publisher, died suddenly
June 9 at his summer home in Edgartown,
Mass. He was president of the
Galaxy Music Corporation in New York
City.

Mr. Kernochan was born in New York
Dec. 14, 1880, and received his musical
education in Frankfurt, Germany, where
he studied with Iwan Knorr, and at the
Institute of Musical Art, New York, with
Percy Goetschius. His compositions in-
cluded many concert songs and the cantata
"The Foolish Virgins". Among his best
known songs were "We Two Together,"
sung by Kirsten Flagstad and other cele-
brated singers, and "Smuggler's Song,"
sung by Leonard Warren and included
by the Metropolitan baritone several years
ago in a record album.

Mr. Kernochan was for several years
music critic of the magazine *The Outlook*
and contributed articles to *Musical*
America. He was prominent in Masonic
circles, being a thirty-third degree Mason
and past master of Holland Lodge, New
York, past most wise master of the Au-
rora Grata Chapter of the Scottish Rite,
Brooklyn, and former grand treasurer of
the Grand Lodge of the State of New
York.

Mr. Kernochan is survived by his son,
John Marshall, a member of the law
faculty of Columbia University, and four
grandchildren.

New Choral Issues

By JAMES S. DENDY

Probably the most conspicuous hiatus
in the education of choirmasters is the
lack of instruction in vocal technique. It
sounds trite to say that one may not ex-
pect to get good results from a group of
voices unless he understands the funda-
mentals of voice production in the in-
dividual. And yet many of us who direct
choirs have not even attempted to learn
what makes a good singer sing well or
how to improve a bad singer. It is a well-
known fact that many charlatans have en-
tered the voice teaching profession and
this may have been one discouraging fact
to the organist-choirmaster, whose in-
strument is not easily made the subject
of vague theories.

Voice teaching obviously requires a
more subjective approach than does in-
struction in organ pedaling technique or
violin bowing. And yet there are many
physical and visible factors involved in
singing and it is time that we learned
more about them. An excellent start in
this direction will be the reading of "Full-
Throated Ease," by James Terry Lawson,
M.D., which has been published by the
Western Music Company, Ltd., and is
available from the British American Mu-
sic Company in Chicago. The book is de-
scribed as "a concise guide to easy sing-
ing." The organist-choirmaster, by na-
ture a realist, will certainly be more im-
pressed by Dr. Lawson's X-ray pictures
and anatomical discussions than he would
be by a flowery discussion of "bel canto
traditions." He emphasizes breathing, giv-
ing twelve pages to its proper develop-
ment, then touches on resonance, tone
placing and the "registers." There is a
treatment of legato singing and phrasing
and advice on exercises.

Dr. Leslie Bell, writing in the *Toronto*
Daily Star, says of the book: "Dr. Law-
son's course of study is rigorous and thor-
ough." *** Most texts on singing are far
too long and painfully dull. *** Dr. Law-
son's charts are simple and sensible." A
thorough reading of this book will repay
any choirmaster and may give him a
"secret of success" worth a fortune.

One of the most important tasks in a
church music program is the training of
children. One will reap rich rewards in
years to come if he can inculcate high mu-
sical ideals upon these young minds. The
matter of finding good hymns within the
scope of young children has certainly been
a difficult one. All church musicians should
investigate "Our Songs of Praise," pub-
lished by Concordia. This excellent hym-
nal for the young contains 147 selections
for all seasons and occasions. It is par-
ticularly for use with children between
5 and 10 years of age. The hymnal was
compiled and edited by Edward W. Klam-
mer and the harmonizations are by Paul
Bunjes. It is available both in a full music
edition and in a children's edition.

One of the new issues from H. W. Gray
is John Huston's "O Be Joyful in the
Lord," for SATB and organ, an anthem
setting of the Jubilate. This is a number
which will sound "big" even with a rela-
tively small group and it will be easy
to perform. Much of it is in unison or two-
part writing. "Gird on Thy Sword, O
Man," by W. Glen Darst, might be placed
in the same category. Except for the clos-
ing measures, it is no more difficult to
sing than an ordinary hymn-tune. It is
dignified and sensible music.

"The Lord Reigneth," a festival type
anthem, was composed by Edward G.
Mead and published by Carl Fischer. It
will benefit from a full choir and an or-
gan with good chorus reeds. There is a
quiet section in the middle, but the num-
ber builds back to a rousing climax.

Two new issues in Concordia's "Hymn
Anthems" series merit attention. They
are Ludwig Lenel's "Oh Come, Oh Come
Emmanuel," for organ and SAB, and S.
Drummond Wolff's "Awake, Our Souls!
Away, Our Fears!" for organ and SATB.
The first consists of a straight unison ex-
position of the plain song, a two-part
setting and a chorale setting. The second
is a vigorous four-part chorus, with a
two-part section in the middle.

LANNY ROSS, one of the noted alumni
of the choir school at the Cathedral of St.
John the Divine, New York City, sang at the
annual "old boys" service held June 5 in
the cathedral. Other boys participating were
Charles Dodsley Walker, who gave a recital
before the service, and James Reyes, who
played the postlude.

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ment of Sacred Music organized by the late Richard Ross. Its
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ing, voice, choral and organ literature, organ design and con-
struction, religion, liturgy and related subjects. The course of
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ing churches.

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15 Regional Conventions from Coast to Coast in 1955

American Guild of Organists

Chapters in Every State



Organized
April 13, 1896

Charter Granted
Dec. 17, 1896

Incorporated
Dec. 17, 1896

Amended Charter
Granted
June 17, 1909
June 22, 1934, and
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Chartered by the Board of Regents of the University of the State of New York
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Examination Committee

Announces Requirements for
A.A.G.O. and F.A.G.O. Tests

Examinations for 1956 are announced by the American Guild of Organists to take place June 8 and 9. The organ work will be heard Thursday or Friday morning and the paper work tests will be given Thursday and Friday afternoons. The examination requirements are as follows:

ASSOCIATESHIP.

A1. To play the whole or any portion of all three of the following pieces: (a) Canzona in D minor, Bach (Bridge-Higgs Edition, Vol. II, page 34), also published separately, H. W. Gray Co.; (Widor-Schweitzer Edition, Vol. II, page 71); (Peters Edition, Vol. IV, page 58); (Bornemann Edition, Vol. VI, page 64). (b) Fugue on G.A.E., Coke-Jephcott (H. W. Gray Co.) (c) "Celestial Banquet," Messiaen (Leduc-M. Baron Co.).

A2. To play a passage of organ music at sight, in the form of a trio.

A3. To play from vocal score, G and F clefs, four staves, at sight, with or without pedals. A certain amount of voice-crossing will appear.

A4. To harmonize a given melody in four parts, at sight.

A5. To harmonize an unfigured bass in four parts at sight.

A6. To accompany a recitative at sight from a figured bass.

A7. To transpose a short passage at sight into two keys, neither more than one tone above or below the printed music.

A8 (a). To improvise a four-measure phrase, modulating from one key to other keys. Time signatures will be given and two tests required. (b). To play two stanzas of a hymn-tune, as if accompanying a congregation. The accompaniment must reflect the meaning of the words.

FELLOWSHIP.

F1. To play the whole or any portion of all three of the following pieces: (a) Prelude and Fugue in B minor, Bach (Prelude only required), (Bridge-Higgs Edition, Vol. VII, page 52); (Widor-Schweitzer Edition, Vol. IV, page 76); (Peters Edition, Vol. II, page 78); (Bornemann Edition, Vol. II, page 53). (b) "Choral Song and Fugue," Wesley-Emory (Fugue only required) (Novello-Gray). (c). Pastoral, Philip James (Southern Music Co.).

F2. To play a passage of organ music at sight in the form of a trio.

F3. To play a short passage in vocal score, with C, G and F clefs (alto and tenor in C clefs) at sight with or without pedals. A certain amount of voice-crossing will appear.

F4. To transpose a short passage at sight into two keys neither more than a major third above or below the printed music.

F5. To harmonize a given melody in four parts at sight.

F6. To harmonize an unfigured bass in four parts at sight.

F7. To improvise on given themes in A-B-A (three-part) form, including brief introduction and coda.

Paper work tests are as follows:

ASSOCIATESHIP.

First session (three hours allowed).

A9. (a) To add two parts in fifth species (strict counterpoint) to a C.F. Candidates must be prepared to use the C clefs for alto and tenor parts. A use of the modes and of imitative writing will be required; or (b) To add two parts in fifth species (free counterpoint) to a C.F. not in whole notes.

A10. To write answers to fugue subjects, also a countersubject to each in double counterpoint at the octave or fifteenth. Show the inversions.

A11. Questions in musical history. Also questions on the organ and choral training, based on practical experience, may be included.

Five-Year-Old Adds the Tonic.

The Metropolitan New Jersey Chapter held its annual meeting May 9 at the Munn Avenue Presbyterian Church, East Orange, with Earl B. Collins the host. After an excellent dinner the chapter had the pleasure of hearing the John O. Gerish family demonstrate the part that music can play in the home life of talented musicians by giving an informal program of music for recorders and voice. The family ensemble includes Mr. Gerish, a member of the faculty of the music department at State Teacher's College, Newark, N. J., Mrs. Gerrish, John Jr., Mary, James and Catherine Elizabeth, with ages ranging from 16 down to 5 years. Catherine Elizabeth, the 5-year-old, added a fine tonic to the final chords with great enthusiasm as well as skill. The instrumental part of the program included the Telemann sonata 3 for recorders and a Bach chorale played by the ensemble. The Handel Sonata 4 for recorder was played by John, Jr., with his father at the piano. Music sung by the family included numbers by Palestrina, Allegri and Josquin des Pres, as well as English madrigals. This unusual program was presented in excellent musical style and proved both inspiring and entertaining.

Second session (three hours allowed).

A12. Ear Tests: To write down from dictation two short passages in two parts of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

A13. To add alto, tenor and bass parts to a given melody, or to harmonize a theme for pianoforte. In the latter case, continuous four-part writing is unnecessary.

A14. To add soprano, alto and tenor parts to an unfigured bass.

A15. (a) To add to a given string part another string part in free counterpoint, with bowing indicated; or (b) To write a descant to a given theme. A bass part must be written, but no harmonizing is required.

A16. To set a brief response to music for four voices. (About eight measures.)

FELLOWSHIP.

First session (three and one-half hours allowed).

F8. (a) To add three parts in fifth species (strict counterpoint) to a C.F. Use of the modes and of imitative part writing will be required; or (b) To add three parts in fifth species (in the style of Palestrina) to a C.F. not in whole notes.

F9. To write any one of the three portions of a fugue as specified: (a) Exposition (subject given); (b) Middle section (subject, answer, C.S. and end of exposition given); (c) Final section (subject, answer and countersubject given). (If fugue is for strings, bowing should be indicated).

F10. To write a short essay of about 200 words on a subject to be selected by the examiners.

Second session (three and a half hours allowed).

F11. Ear Tests: To write down from dictation two short passages in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

F12. To harmonize a melody for string quartet. Bowing must be indicated.

F13. To set a response to music for four voices. (About twelve measures.)

F14. To harmonize a given ground bass three times, adding a coda. Variety, imitative writing and a continuous flow will be expected.

F15. (a) To orchestrate a given passage for full orchestra with phrasing marked, and bowing indicated for strings; or (b) To add to a choral excerpt having piano accompaniment, parts for organ and group of selected orchestral instruments. If strings be used, mark bowing and phrasing. The accompaniment must be for organ and written on three staves.

Louisville Outlines Convention.

The Louisville Chapter has announced plans for the regional convention for the Ohio Valley to be held Oct. 17 to 19 in Louisville. Guest organists will be Joseph Miranda, Klaus Speer, Dr. George Volkel and Wilma Hoyle Jensen. The program will include lectures and illustrations by Gerhard Herz, Isa McIlwraith, Canon Edward N. West and Robert Noehren. Some of the choral groups to perform will be the Collegium Musicum, St. Meinrad Choir, choirs of Holy Cross, St. James and Holy Spirit Churches, the youth chorus of the DuPont Manual High School and the choir of the Southern Baptist Theological Seminary. A choir clinic will be conducted by Willis Beckett.

The April Meeting of the Louisville Chapter was held at the Hutchinson Memorial Presbyterian Church in New Albany, Ind. A program on "Materials for the Parish Organist" was led by Joseph Schreiber.

In May the chapter closed its season with a banquet at the Old Stone Inn at Simpsonville, Ky. After a delicious meal there was the annual election of officers. Those elected were: Philip Malpas, dean; Paul Jenkins, sub-dean; Mrs. Richard B. Dorsey, secretary; Harry William Myers, treasurer; Miss Charlotte Watson, registrar; Mrs. Walter Kennedy, librarian; Walter Harper and Mrs. Alfred Higgins, auditors; Miss Ruth Graham, Gilbert Macfarlane and Joseph Schreiber, executive committee. The rest of the meeting was used to prepare letters to be sent to all chapters included in the regional convention.

DORIS BOWMAN BROWN.

Philadelphians Plan Conclave.

The annual dinner meeting of the Pennsylvania Chapter was held May 14 at Calvary Episcopal Church in Germantown. The dean, James E. Bryan, presided and announced that plans were being formulated for the national midwinter conclave to be held in Philadelphia. The Sylvania Hotel will be headquarters.

The following officers were elected: James E. Bryan, dean; Wesley A. Day, sub-dean; Emily Dickson Pearce, secretary; Albert G. Kay, treasurer; Laura M. Arnold, registrar; Ada R. Paisley, librarian. Charles B. Allison, Will Beck, Alice Farrow and Forrest Newmeyer were elected to serve on the executive committee.

A musical program was performed by the Temple University concert choir under the direction of Elaine Brown. The choir sang two excerpts from Bach's "St. Matthew Passion," excerpts from Handel's "Messiah," "Psalm 96," by Sweelinck; "Alleluia," Randall Thomson; "Nänie," Brahms; three Negro Spirituals, and "Bim, Bam," a Hebrew religious folksong. Soloists were Betty Carter, soprano, who sang "Rejoice Greatly," from "The Messiah," and Betty Carter, contralto, who sang two of the Dvorak "Biblical Songs." Organ accompanists were James E. Bryan and Ernest Wells; piano accompanists, Jacqueline Beach and Rae Overton.

EMILY DICKSON PEARCE.

Dinner at Art Institute, Chicago.

Moisture and mist weatherwise in no way dampened enthusiasm when, on May 24, a fine representation of members of the Illinois Chapter held their annual dinner at the Art Institute, Chicago.

Regional Conventions

Following is the list of dates and places for the 1955 regional conventions not yet held:

July 6-8—Portland, Maine.
Oct. 10-12—Providence, R. I.
Oct. 17-19—Louisville, Ky.

It should be borne in mind that attendance at any of these conventions is not limited to members of the particular region. Anyone, from far or near, is welcome to attend.

SETH BINGHAM,
National Convention Chairman.

No Anthem Prize.

Philip James, chairman of the 1955 A.G.O. anthem contest, has announced that no prize will be awarded. It was the opinion of the adjudicators—Paul Callaway, Hugh Mackinnon and Mr. James—that none of the anthems submitted was of prize-winning calibre.

Guests experienced a gastronomic adventure which in itself would have been rewarding, but highlighting the evening's pleasure was the speaker, the Rev. John B. Hubbard, rector of St. Mary's Episcopal Church, Park Ridge, Ill. This clergyman's sparkling wit, which created considerable merriment, led to a conclusion which made application of a thought-provoking story of the twenty-third Psalm to the organist who, imbued with true knowledge of the Shepherd, could transmit through his music such consciousness.

Augmenting the program, Max Sinzheimer, Ph.D., acted as commentator between the playing of portions of E. Power Biggs' recordings of European organs, antiquated as well as modern. These Columbia releases, both interesting and highly instructive, proved an appropriate finale to an enjoyable evening.

Glowing reports of the secretary, Mary Ruth Craven, and treasurer, Alice R. Deal, revealed a healthy state of affairs. The Illinois Chapter now boasts a membership in excess of 400. Such an enterprising dean as Francis S. Moore has been fortunate indeed in having the able assistance of a loyal and energetic executive committee. Special recognition is due the retiring board members—Lester Groom, Max Sinzheimer and Helen Searles Westbrook. Following is the result of election of officers: Francis S. Moore, dean; Edna M. Bauerle, sub-dean; Mary Ruth Craven, secretary; Alice R. Deal, treasurer; James S. Dendy, registrar. New executive committee members are: Sophie Richter, Robert Rayfield and Austin Lovelace. Edith Dobson and Lila Blanchard will fill two vacancies. Other board members are Francis S. Aulbach, Clare Gronau, Benjamin Hadley, Loretta Ellis, George LaMarche, Hazel Quinney and Marietta Burroughs.

EDNA BAUERLE.

LUBBOCK CHAPTER—The Lubbock, Tex., Chapter met May 23 at the Asbury Methodist Church for an installation dinner and guest program. The following officers will serve for two terms: Mrs. George Atkinson, dean; Mrs. Albert Ohlenbusch, recording secretary; Mrs. Leta Ashlock, corresponding secretary. Those held over for one more year were Mrs. Carl Scoggin, sub-dean, and Harold Dutton, treasurer. The program included piano selections by Professor Jules Foster and vocal solos by Miss Jimmie Malone.—Mrs. L. B. HAGERMAN.

News of the American Guild of Organists—Continued

Warns Against Mutual Admiration.

A roast beef dinner was served to forty-three members and seventeen guests of the Eastern New York Chapter at the May 24 meeting held in the Guild House of the Cathedral of All Saints, Albany. The following officers were elected: Dean, H. Wellington Stewart; sub-dean, Mrs. DeForest I. Galer; secretary, Allan T. Chamberlain; treasurer, Miss Mary Phillips; registrar, Miss Carolyn Eycleshimer; auditors, Raymond J. Campbell and Walter Marland; directors, Mrs. R. H. Andrews, J. Stanley Lansing, Miss Eloise F. Paddock and Mrs. Osmon Tilton. In tribute to Miss Grace M. VanDeMark, dean for the last two years, Mr. Chamberlain presented her with a corsage of red roses and praised her faithful labors, pointing out the notable growth and achievements of the chapter during her tenure. A motion was made and passed to extend an invitation at the June regional convention in Newark to hold the 1957 regional convention in the Albany area.

As guest speaker of the evening, the Rev. James W. Pennock, rector of Trinity Episcopal Church, Troy, warned the Guild to cease being a "mutual admiration society" and to launch a genuine "missionary crusade" aimed at wiping out the mediocre, second-best musical standards so prevalent in local civic and church programs. He challenged us to seize the opportunity to hold a convention in this area as a practical means of arousing and capturing the imagination and heart of the average citizen as yet "unwashed" in the waters of truly great organ and choral literature.

The First Presbyterian Church, founded in 1765 in Schenectady, was the scene of the chapter's April 26 meeting, attended by some thirty persons. The Rosa memorial organ, a new four-manual Casavant instrument, was introduced to us in a program of music performed by Mrs. Doris Hayes and Dr. Elmer A. Tidmarsh.

Through the efforts of Mrs. Hayes and J. Stanley Lansing the film "The Singing Pipes" was shown before the group adjourned to an adjacent chapel for a business meeting and refreshments. There it was announced that Thomas Spacht, a student at Oberlin, was the winner in the organ students' competition held April 15 at St. Paul's Episcopal Church, Albany. Ruth Anne Aleschus, David Brown, Thomas Mills, Frederic N. Misner and William Turnbull received honorable mention.

CAROLYN EYLESCHIMER.

Big Choir Festival in Columbus, Ga.
The choir festival sponsored by the Columbus, Ga., Chapter was held on May 15 at St. Luke Methodist Church. Eight choirs participated with a total of over 300 voices. The following "Festival of Anthems" was heard: "When Jesus Wept," Billings, and "Hear Us, Lord," Rossini, by the chancel choir of the First Presbyterian Church, William J. Tamblin organist and director; "In the Night Christ Came Walking," Cain, and "By the Waters of Babylon," Williams, by the chancel choir of St. Paul Methodist Church, Robert M. Barr director and Mrs. J. H. Mordic organist; "Almighty God of Our Fathers," James, and "Sanctus," Gounod, by the senior choir of the First Baptist Church, Miss Frances Arnold minister of music, with Ronnie Bush, boy soprano; "O Love, How Deep," Titcomb, and "Springs in the Desert," Jennings, by the combined choirs of Rose Hill Baptist Church, Robert Eakle director, Mrs. Gladys Gaylord organist, and Rose Hill Methodist Church, Mrs. Lily Garrett minister of music, Mrs. Lucille Averitt organist; "O, Divine Redeemer," Gounod, Mrs. Thomas Mayton soprano, and "Save Us, O Lord," Matthew, by the choir of Trinity Episcopal Church, Bruce Livengood organist and choirmaster; "Hear My Prayer," James, and "Psalm 150," Franck, by the chancel choir of St. Luke Methodist Church, John S. Tremaine minister of music and Mrs. J. H. Jenkins organist; "Open Our Eyes," Macfarlane, and "Benedictus es Domine," Sowerby, by the Infantry Center Choir of Fort Benning, Mrs. Edwin T. Rios director, John Miller organist.

The massed choirs sang "Ave Verum," Mozart, and the "Hallelujah Chorus" under the direction of the chapter dean,

KEY FIGURES AT BIRMINGHAM CONVENTION



KEY FIGURES at the Southern regional convention of the A.G.O. were photographed as they chatted at a reception held by the Birmingham Music Teachers' Association in honor of the Guild at the Birmingham College of Music. Seated are Mrs. Guy Allen and Myrtle Jones Steele, dean of the Alabama Chapter and

general chairman of the convention. Dr. Allen, president of the Birmingham College of Music, stands with Mrs. Laura Weaver Haines, president of the association; Dr. Robert Baker, who gave a recital and conducted workshop sessions, and Adolph Steuterman, regional chairman.

CARL S. FUDGE, JR.

North Texas Reviews Busy Year.
The North Texas Chapter has had a rewarding year of events. Highlighting these was the sponsoring of the following artists in our community this year: Ruth K. Jacobs in children's choir workshop; Kenneth Osborne, University of Arkansas, in an organ recital and church music clinic; Dr. Austin Lovelace, First Methodist Church, Evanston, Ill., in an organ recital and master class on church music. We sponsored the Wichita Falls A Capella Choir, under the direction of Miss Mary Lou Hendricks, in a joint recital with the young artists award winner of the North Texas Chapter. The winner this year was Don Owen of Iowa Park, Tex., pupil of Dr. Nita Akin. The chapter with the Wichita Falls Symphony Orchestra, Dr. Erno Daniel conductor, presented the second annual performance of "The Messiah" in December with 250 singers from the city churches and surrounding communities.

The May meeting was held in Henrietta at the home of Mr. and Mrs. L. E. Dickerson, where the group enjoyed a backyard supper. The officers were re-elected for the coming year.

ROBERT SCOGGIN.

Seventh Hymn Fest in Ocean Grove.

The Monmouth Chapter held its seventh annual hymn festival May 2 before a capacity crowd of 400 people in St. Paul's Methodist Church, Ocean Grove, N. J. The combined choirs, numbering more than 150 voices, were conducted by Mr. George S. Dare, F.T.C.L., organist and choirmaster of the Episcopal Church of St. Uriel the Archangel, Sea Girt, N. J., and accompanied by Arthur J. Reins, organist and choirmaster of the Evangelical Lutheran Church of the Atonement, Asbury Park, N. J. After the processional hymn, "All Saints New," an organ recital was given by Paul Lindsley Thomas, A.A.G.O., organist and master of the choristers. St. George's-by-the-River Episcopal Church, Rumson, N. J. His program included: Fantasie and

Seattle Chapter Takes New Name.

The May meeting of the Seattle Chapter was held at Trinity Methodist Church, of which Robert Rank is organist. Being the last meeting of the season, the business consisted of reports of the committees and brief reports of the Northwest regional convention. Ruth Brady reported on the general background of the convention, Eva Neuman gave details on the workshop, Ed Neuman on the recitals and Walter Eichinger on the competition. The suggestion from headquarters to change the name of the chapter from "Washington" to "Seattle" was voted on and we are now officially known as the Seattle Chapter.

The officers elected are: Dean, Jean H. Gutberlet; sub-dean, Edward A. Hansen; secretary, Retta Jean Valerio; treasurer, Harold F. Shaw. Executive committee members are R. Hawley Fitch, Peter R. Hallock and Maria Kiaer. Auditors are Frances Lovely and Genevieve Weston. Robert Rank gave a talk on the rebuilt Hook & Hastings organ of the church, after which its resources were demonstrated in a short recital by Vernon Greenstreet, winner of this year's Guild scholarship.

GLADYS IRVINE, DIAPASON Reporter.

profitable year, in which we expect the outstanding event to be the postponed concert by Dr. Alexander Schreiner, now being planned for late fall.—ROSELLA WILSON, Recording Secretary.

PASADENA AND VALLEY DISTRICTS CHAPTER—The final meeting of the season was held at the Westminster Presbyterian Church, Pasadena, May 9. There was a record attendance of 110 people at the dinner. The annual business meeting, election and installation of officers was held. The new slate of officers includes: Dean, Ruth Carlmaek Lyons; sub-dean, Melba Wood; secretary, Esther Hall; treasurer, Helen B. Heidenreich; registrar, Ethel Woolley; librarian, Charlotte Reveley; auditors, Hunter Mead, Elmo Einung; editor, Jim Melander; executive committee, Donald Barnes, Marion Craighead, George Player, David Craighead, Ronald Huntington, Helenclaire Lowe, Walter H. Cates, Ruby Kahn, Joseph S. McLees. ... Dr. Charles Anderson led the installation service, assisted by the Rev. Carl H. Moyer, chaplain, Clarence Robinson played two groups of organ selections. The Chapman College Madrigal Singers, directed by James McKelvy and accompanied at the organ by Ronald Huntington, offered beautiful choral numbers.—ETHEL WOOLLEY.

ROCKY MOUNTAIN CHAPTER—The last meeting of the year was held May 2 at the Thomas Walker Piano Store in Denver. The interesting program included organ and piano duets played by Mrs. Thomas Walker and Mrs. Earl Gary. Arthur Thomas spoke of the place of the electronic organ in our atomic age. He then played the Fantasia and Fugue in G minor on an electronic organ. Mr. Thomas accompanied Mrs. Patricia Endsley, soprano, as she sang "Only Bleed, Tender Heart," from the "St. Matthew Passion." David Pew played Schumann's "Sketch in F minor" and "At Evening." New officers are: Dean, Miss Marian Scofield; sub-dean, Lawrence Burt; secretary, Mrs. William Campbell; recording secretary, Mrs. J. H. Jamison, treasurer, Francis McCulley. After the meeting Mr. and Mrs. Walker served refreshments.—ESTELA C. PEW, Publicity.

ST. LAWRENCE RIVER CHAPTER—The annual spring dinner and recital of the St. Lawrence River Chapter was held May 17 at St. Andrews' Presbyterian Church, Kingston, Ont. The following officers were elected: Dean, Max Elsberry; sub-dean, John Elsworth; registrar, Kathryn Pillmore; treasurer, Barbara Amos; corresponding secretary, Lewis Washburn. Directors, Darwin Stata, Edith Henderson, Mrs. Shaunessey, Lester Bright, W. Robert Huey and George E. Hayes. A fine recital was played on the recently rebuilt organ in St. Andrews' Church by Norman Hurtle, organist of All Saints' Church, Peterborough, Ont.—MAX R. ELSBERRY.

KANAWHA CHAPTER, Charleston, W. Va. —The annual banquet of the Kanawha Chapter was held at Wren's Nest in St. Albans, W. Va., May 24, with fifteen members and guests present. Afterwards the group adjourned to the home of Mr. and Mrs. H. C. Pittenger for music and refreshments. ... Next year's officers include the following: Dean, Conrad Eaddy; sub-dean, Miss Dreama Myers; registrar, Mrs. Jean Grace; secretary, Miss Ida Louise Pruett; treasurer, Mrs. Conrad Eaddy; executive committee member, Mrs. W. J. Wray; chaplain, W. H. Morrison; auditor, Walter Martens.—ALICE EADDY.

News of the American Guild of Organists—Continued

Church Music Clinic in South Dakota.

The third annual church music clinic sponsored by the South Dakota Chapter was held in Yankton and Vermillion April 29. Guest speaker and director of the massed chorus was Laurence Grooters, M.S.M., associate professor of music, Central College, Pella, Iowa. The program proved to be a challenge and inspiration to all those in attendance.

The clinic opened with a lecture on music in religious education entitled "Gold at Our Doorsteps," given by Dr. Evelyn Hohf, director of the church music department, Yankton College. Her comments proved to be thought-provoking and humorous. At the luncheon Professor Grooters spoke on choral problems. An organ recital was given by the students of Dr. Hohf. Those taking part were Marilyn Larson, Gene Brinkmeyer, Irene Krull and Marilyn Tunberg. They played with assurance and fine style, and Miss Hohf is to be commended on her excellent students.

About seventy-five children and 100 adults took part in the choir program. The following choral music was used: "Surely He Hath Borne Our Griefs," Handel; "Hosanna!" Bitgood; "Sanctus" Luther-Dickinson; "The Lord's Prayer," Ukrainian Liturgy, Dickinson; "Turn Back, O Man," Holst; "Come, Thou Almighty King," Whitehead; "God Is My Strong Salvation," Lovelace; "How Brightly Shines the Morning Star," Nicolai; and "O God, Our Help in Ages Past." Jack Noble and Evelyn Hohf were co-chairmen for the event.

FLORENCE BERGAN.

Broadcast Honors Indiana Chapter.

Station WAJC honored the Indiana Chapter May 10 by broadcasting an organ recital at the hour of the chapter's annual dinner meeting, held at the East Tenth Street Methodist Church in Indianapolis. The recital had been recorded April 23 by Mallory W. Bransford at the Zion Evangelical Reformed Church. The announcer gave a history of the chapter.

Past dean pins were presented to Mr. Bransford and Paul R. Matthews. Miss Elsie McGregor, F.A.G.O., a charter member of the chapter, cited the achievements of those who had served as officers. The church choir performed Weber's Mass in E flat, directed by Kenneth Alyea, with Margaret Harold at the organ. Phillip Thatcher played the prelude.

The new officers are: Dean, Clarence F. Elbert; sub-dean, Elsie MacGregor, F.A.G.O.; secretary, Georgia Eva Lockenour; treasurer, Paul R. Matthews; registrar, Susan Shedd Hemingway, A.A.G.O.; librarian, the Rev. William E. Weldon, A.A.G.O.; auditors, Erwin W. Mühlenbruch and Frank S. Watkins; public relations chairman, Florence M. Millett; executive committee, Lewis Lyons, Charlotte Moore, Florence M. Millett, Robert Hobbs, Harry W. T. Martin, Gertrude Lewis, Dorothy Scott, Bernice Fee Mozingo.

MRS. FLORENCE M. MILLETT.

WATERBURY, CONN., CHAPTER—The annual meeting of the Waterbury Chapter was held May 24 with a dinner at the Y.M.C.A. followed by a program of light entertainment and an interesting talk by Mrs. Frances Settle on the subject of cooperation between school and church musicians, particularly in relation to junior choir work. New officers elected were: Robert A. Requa, dean; Mrs. Donald Brown, sub-dean; Mrs. Lucien Derouin, registrar; Mrs. James Doherty, secretary; Robert F. Birt, treasurer; Lewis Mell, membership chairman; and the Rev. Robert H. Porter, chaplain. The retiring dean, Jesse F. Davis, presided. . . . As program chairman for the last season, Robert A. Requa reported on the activities of the year, including an informal session on organ repertoire with members participating, a tour of organs in Waterbury, the successful pastor-organist dinner with a panel discussion on the place of music in worship, a public recital by Edward Linzel, a choral workshop and recital featuring Allen Lannom and the Choral Art Society of Boston University and a visit to the Austin factory in Hartford.

ST. JOSEPH VALLEY CHAPTER—On June 7 members of the St. Joseph Valley Chapter met at the home of Mr. and Mrs. Alden E. Davis in South Bend, Ind., for a dinner. After dinner Mr. Davis gave a short informal talk on his high-fidelity equipment and the party listened to excellent records of organ music as well as other instrumental music. Due to heavy rain it was impossible to hold the dinner in the garden as originally planned, but everyone did enjoy the

FORT WORTH CHAPTER MARKS TWENTY-FIVE YEARS

THIS WAS THE SCENE at the Ridgley Country Club as the Fort Worth Chapter of the A.G.O. celebrated its twenty-fifth anniversary May 16. The organization started as a branch of the Dallas Chapter and was the second Guild group formed in Texas. Helen Ewing, now Mrs. M. C. Bowles, was the regent and the first dean was Frances Davies, now Mrs. Ed Hodge. Both of these women were present for the anniversary, as were seven other original members—William Barclay, Mrs. Hollis O. Childress, Will Foster, Mrs. Qzella Oliver Jeffus, Miss Marie Lydon, William J. Marsh and Mrs. M. L. Rudmose.

Robert R. Clarke, the out-going dean, presided. There was a session of singing led by Elza Cook, the new dean. Reminiscences of early days were given by Miss Katherine Hammons, Mrs. Bowles and E. Clyde Whitlock. The chapter now numbers more than 100 members.

beautiful interior of the Davis' home. . . . Election of officers was held, and those taking office for this year are: Arnold E. Bourziel, A.A.G.O., dean; Albert P. Schnaible, sub-dean; Chester S. Collier, secretary; Mrs. Fred C. Corporon, treasurer; Miss Ruth Lehman, registrar, and Mrs. Robert Harvey, social chairman. Board members serving a three-year period are Daniel H. Pedtke, F.A.G.O., the Rev. Robert Harvey and Miss Dorothy Ewald. Those having a two-year period to serve are Mrs. Alden E. Davis, Jerome Kersch, and Mrs. John Buzby. Those serving a one-year period are Mrs. Paul McMullen, Mrs. William E. Nelson and Charles Hoke.—MRS. LESTER M. FINNEY, Registrar.

LANCASTER, PA., CHAPTER—Reginald F. Lunt was elected dean of the Lancaster Chapter after a family picnic June 6 in Williamson Park. He succeeds Richard W. Harvey. Mr. Harvey requested for Mr. Lunt the same cooperation that not only he but all former deans had received. He also thanked all committees and members. Also elected were Mrs. Russell Nuss, sub-dean; Miss Jean Doll, secretary; John W. Jones, treasurer; Abram Longenderfer, registrar and publicity; William Getz and Harold Hunt, auditors, and the Rev. George Bickel, chaplain. Mrs. J. Paul Weaver and Mrs. W. M. Beittel were in charge of the picnic. Games were directed by Miss Kahler and David Anderson.—FRANCES M. McCUE.

PEORIA, ILL., CHAPTER—The Peoria Chapter held its annual business meeting May 16 at the home of Mrs. Grace Scatterday Bone. The following slate of officers was elected: James Cluskey, dean; Carl Andres, sub-dean; Lucile King, secretary; Ruth Black, treasurer; Agnes Christopher, registrar. A social hour followed. June 7 the chapter's annual banquet was held at the country club of Peoria, at which time the new officers were installed. Miss Adelaide Ihrig White, the retiring dean, introduced Dr. George Stegner, who gave a talk on "Our Golden Heritage," an interesting and informative narration of early church music and its developments. A large number of members and guests was in attendance.—ANNA LUCY SMILEY.

WINFIELD, KAN., CHAPTER—The Winfield Chapter is completing a busy season. In March the student group of St. John's College gave a program for the members of

the chapter. In April three of the members of the chapter gave a joint recital. On May 3 the members of the chapter traveled to Wellington, Kan., where John Thomas played a recital. The officers elected are as follows: Mrs. Paul Hauer, dean; Mrs. E. C. Sieving, sub-dean, and Mrs. Ted Compton, secretary-treasurer. . . . The Guild Student Group of St. John's College heard E. C. Sieving, director of teacher training at St. John's, at their April meeting. Mr. Sieving stressed the importance of playing hymns correctly for a Lutheran service. During the business session the group discussed creating a fund which would pay for an additional set of pipes to be added to the chapel organ.—MRS. E. C. SIEVING.

NORTH LOUISIANA CHAPTER—The final meeting of the season was held May 16 at the home of Mr. and Mrs. C. L. Brooke in Shreveport. The chapter voted to make a contribution to the Albert Schweitzer hospital fund. Three new members were approved: Miss Martha Jane Clancy, Miss Lynette Haug and Miss Glennell Davis. The officers for next year were introduced and are as follows: Mrs. Harold Booth, dean; Mrs. Henry Bond, sub-dean; Miss Hazel Daniels, secretary; Dr. F. G. Ellis, treasurer; Mrs. Arthur Bliese, registrar. Dean Norman Fisher gave an interesting report on the Southwest regional convention. There was a lively discussion of ideas for next year's programs. After the business session ice cream and cake were served and the members enjoyed a delightful social hour.—HAZEL DANIELS.

WHITEWATER VALLEY CHAPTER—The annual business meeting of the Whitewater Valley Chapter was held May 10 after supper at the home of Mrs. Urba Joyce, Connersville, Ind. The committee in charge of the supper was Mrs. Joyce, Mrs. L. B. Lucas and Miss Loretta Heeb. Mrs. Lucas, Mrs. Joyce and Miss Heeb played a piano trio and piano and organ duets. Mrs. Row Adams, dean, presided. The officers for the coming year are: Dean, Robert Byrd; sub-dean, Mrs. R. Adams; secretary, Gene Emrick; treasurer, Mrs. L. B. Lucas; librarian, Robert Grove; registrar, Mrs. D. Herrick; program director, Mrs. Wilberta Pickett; student goup, Lawrence Appgar, and members-at-large, Mrs. Carl Weist, Miss Loretta Heeb and Mrs. Wesley Harrison. Mrs. Adams thanked everyone for his cooperation and help during her three years as dean. The hostess committee presented Mrs. Adams with a gift. Robert Byrd had charge of the program and showed interesting pictures of his trip to Mexico. Miss Heeb and Mrs. Joyce played piano and organ duets at the end of the program.—MRS. D. HERRICK.

EASTERN MICHIGAN CHAPTER—The annual business meeting was held at the Covenant Lutheran Church May 16, with Maria Schmitz hostess for the evening. The yearly reports of the officers and standing committees were read. The new officers are: Dean, Kent McDonald; sub-dean, Ray Berry; executive secretary, Evelyn Walker; corresponding secretary, Denise Greiner; treasurer, Marie Curtiss; executive board, Robert Delaney, Dr. Maurice Garabrant and James Hunt. The chapter voted to change the name from Eastern Michigan Chapter to Detroit Chapter, to be effective July 1. After the business meeting Marie Curtiss gave a fine illustrated account of her trip to the cathedrals, music centers and historical spots of Europe last summer.

SABINE CHAPTER—The Sabine Chapter held its meeting in the Methodist Temple, Port Arthur, Tex., April 25. Dinner was served in the new fellowship building, after which a business meeting was held. The following officers were elected: Dean, Mrs. C. B. Holter; sub-dean, Miss Mary Frances Roach; secretary, Miss Mavis Going; treasurer, Mrs. Jessie Dickerson. After the meeting, a Guild service was held in the church, with Mrs. Joy Owens Paris at the organ. Mrs. Paris played Second Concert Etude, Yon, and "In Babilone," Purvis. At the conclusion of the service, George Kremer, dean of the Lake Charles, La., Chapter, talked to the group about his experiences in Europe with organs while he served in world war 2. Mr. Kremer played the following organ numbers: Allegro from Concerto for Flute Stop, Rinck; Allegro Maestoso from First Sonata, Guilman; Finale from Vesper Antiphona, Dupré.—MAVIS GOING, Secretary.

CENTRAL TENNESSEE CHAPTER—The Central Tennessee Chapter, Nashville, met May 10 at the Tulip Street Methodist Church, with Miss Corinne Anderson, former organist of the church, as hostess. This dinner meeting, which was the final meeting of the season arranged by the program committee, was well attended. After a bountiful meal the business session was called by our dean, Mrs. Harry A. Wilk, the most important event being the election of officers. This resulted in the selection of: Mrs. Harry A. Wilk, dean; Ralph Erickson, sub-dean; Mrs. Louise Harmon, secretary; J. Alex Koellein, registrar; Doyle Ross, treasurer; James G. Rimmer, chaplain. . . . The program was opened by the pastor, who gave a resume of the history of this important church, after which the members were privileged to see, hear and play the ten-note set of tower bells which were cast for use at the Tennessee State Centennial in 1897-98, after which they were acquired by this church. Another feature of the program was an address by our local organ builder, R. J. Hatch, who spoke by request on the subject of tracker action organs. The new organist of the church, James Heustess, played a program on the Jardine organ which has served this church for more than sixty years. The members were invited to examine and play the instrument after the meeting adjourned.—J. ALIX KOELLEIN.

TEXARKANA CHAPTER—Present officers were unanimously re-elected to serve another year at the meeting of the Texarkana Chapter held May 28 at the First Presbyterian Church. Officers re-elected are: Miss Ruth Turner, dean; Mrs. William Hibbitts, sub-dean; Miss Mary Agnes Graves, treasurer; Miss Dorothy Elder, registrar, and Dr. W. E. Brown, chaplain. The report of the nominating committee was read by Mrs. James P. Watlington. . . . Mrs. Irene Pelley introduced the Rev. Harry G. McDonell, Jr., who gave an interesting discussion on the relationship of the minister and the choir. The musical program was by Miss Mary Dorothy Fletcher and Mrs. Pelley. Miss Fletcher played "Sarabande," Bach. Mrs. Pelley's selections were "Meditation at St. Clothilde," James, and "Toccata," Titcomb.—DOROTHY ELDER, Registrar.

ALBUQUERQUE CHAPTER—In April the Albuquerque Chapter sponsored a recital by Frank W. Asper at St. John's Cathedral. A large audience filled the cathedral to hear the recitalist in a varied program. . . . Election of officers took place May 16. Mrs. Virginia Simpson is the new dean. She was installed at the meeting after a dinner May 23 at the guild hall of St. John's Episcopal Cathedral. Serving with Mrs. Simpson are: Mrs. Ann Dietz, sub-dean; Henry Brenzel, treasurer; Mrs. Katherine C. White, recording secretary, and the Rev. Omer Goulet, S.S.S., Ch. M., DIAPASON correspondent. Chairmen named were: Mrs. Lois McLeod, membership; Mrs. Marion Henry, courtesy, and Mrs. Dora Rosenbaum, publicity. The new dean is the organist and choir director at Sandia Base Chapel No. 2. The chairman of the nominating committee was Mrs. Nina Ancona. . . . After the business meeting Mrs. Henry gave a recital in the cathedral. She played Bach's Trio-Sonata No. 4; Hindemith's Sonata No. 2 and Franck's Chorale in B minor. The last two numbers were especially appreciated by the Guild members.—OMER GOULET, DIAPASON Correspondent.

FORT WAYNE, IND., CHAPTER—The Fort Wayne Chapter met at the First Presbyterian youth center May 24. Dean Nell Thompson turned the meeting over to John Yonkman, chairman of the nominating committee, who presented the slate of candidates. The following were elected: Dean, Frederick Jackisch; sub-dean, Richard Carlson; secretary, Mrs. W. S. Fife; treasurer, Mrs. Sam LaBarbera; new board member, Jack Ruhl. . . . The social time was pleasantly and profitably spent browsing through tables piled with music suitable for the church service. A number of organists and choir leaders had brought collections from their libraries. Jack Ruhl and Lloyd Pinkerton, organist and choir director of the host church, kept coffee and cakes supplied throughout the evening.—FLORENCE H. FIFE.

News of the A. G. O.—Continued

[It was not possible to include all of the chapter reports which have been received in this issue of THE DIAPASON. If you do not find your report in the A.G.O. columns this month you may expect to see it in the August issue.]

CENTRAL NEW JERSEY CHAPTER—The Central New Jersey Chapter held its meeting at St. Paul's Methodist Church in Trenton May 9. Mrs. Wilfred Andrews gave an interesting review of Albert Schweitzer's book "Out of My Life and Thought." After the book review Dean Dorothy Meyer held a business meeting and the election of officers took place. The following were elected: Dean, Mrs. Alfred H. Bergen; sub-dean, Mrs. Arthur F. Flintzer; secretary, Miss Isabel B. Hill; registrar, Mrs. Clarence E. Sortor; treasurer, Edward W. Riggs; executive committee, Mrs. Henry C. Meyer, Mrs. Wilfred Andrews, Albert Ludecke, Jr., Mrs. Leon E. Anderson, Mrs. Allan R. Winn, Mrs. John R. Galvin; auditors, John L. Wigley, Miss Caroline C. Burgner; chaplain, Rev. John W. Howard. . . Refreshments were served by the hostess, Mrs. John Galvin, organist of St. Paul's Church.—**MARLAN FLINTZER, Registrar.**

CENTRAL ARIZONA CHAPTER—The Central Arizona Chapter held its annual picnic and business meeting May 30 at the First Christian Church in Phoenix, with the Rev. William Boice, sub-dean, as host. Early arrivals enjoyed a swim in the pool on the church grounds, after which all joined in the picnic supper and social hour. Dean Ruth Kuhl presided over the business meeting. The main item of business was the preparation and adoption of a resolution prescribing uniform professional practices for organists in the chapter. Officers elected were: Dean, Miss Bernell Maxey; sub-dean, Dr. Orpha Ochse; corresponding secretary, Miss Rowena Otwell; recording secretary, Mrs. Ruth Bauerbach; treasurer, Ed Russell; executive committee, Mrs. Ruth Kuhl, the Rev. William Boice, Mrs. Virginia Smith and Marvin Anderson. The retiring dean was presented with a certificate of appreciation.—**MARVIN ANDERSON.**

BROCKTON, MASS. CHAPTER—The chapter held its annual meeting at the home of William Cookson of Abington. Dean Francis Yates presided. Annual reports were read showing a most successful year. The following officers were unanimously elected: Dean, Carl Bertram Swanson, Brockton; sub-dean, Miss Barbara Packard, Abington; secretary, Mrs. Emily B. Flier, Brockton; treasurer, Ralph E. Chase, Mansfield; registrar, William Cookson, Abington; librarian, Mrs. Muriel R. Blomberg, Brockton; auditors, Frank W. Reynolds, Stoughton, and Miss Margaret S. Keith, Bridgewater; chaplain, Mrs. May W. Bassett, Bridgewater; publicity, Mrs. C. W. Burrill, Brockton; members at large, Mrs. Emma Nelson, Miss L. Avis Wiken and Francis L. Yates. . . After the business meeting Harris Shaw of Boston, regional director who helped us form the Brockton Chapter, was guest speaker. He spoke on "Repertoire of Anthems" and "Stories of Experiences". A social hour followed the meeting with Mrs. Hester Crowther, Mrs. Anne Chappell and Miss Barbara Packard assisting the hostess, Mrs. William Cookson.—**BARBARA PACKARD.**

GALVESTON, TEX., CHAPTER—A Sunday afternoon program of sacred music was given April 24 at the Ursuline Academy Chapel by the Galveston Chapter. The program featured numbers by the nuns' choir of the academy as well as solos by Miss Julia Webster, organist of St. Mary's Cathedral; Michael Collierain, organist at Sacred Heart Church, and Ernest Stavenhagen, organist for Grace Episcopal Church. . . At a business meeting at the home of Niels Nilsson, dean, new officers were elected: Thomas J. Smith, Jr., dean; Mrs. John H. Hamilton, sub-dean; Mrs. Adam F. Levy, secretary, and Miss Daisy Belle Walker, treasurer. A social hour was held during which refreshments were served by the host to the twelve members present.—**MRS. JOHN HAMILTON.**

LEXINGTON, KY., CHAPTER—A dinner meeting was held May 10 at the Lafayette Hotel. Mrs. Era Wilder Peniston presided over the business meeting and these new officers were elected: Dean, Mrs. Paul Westcott, organist Centenary Methodist Church; sub-dean, Mrs. Eleanor Knox, organist Calvary Baptist; corresponding secretary, Mary Lyons, former organist of St. Peter and Christ the King; recording secretary, Mrs. Paul Thurman, choir director Broadway Christian Church; treasurer, Mrs. Joe Rena Stallard, organist Lafayette Hotel.—**LURLINE DUNCAN.**

LEXINGTON, KY., CHAPTER—The April meeting of the Lexington Chapter was held in Wilmore, Ky., April 1. The chapter and the music club of Wilmore heard Mrs. Eva Wilder Peniston, head of the organ department and chairman of the fine arts department of Asbury College, in an organ recital in Hughes Auditorium. The program was well presented. Mrs. Peniston, in her charming manner, gave to her audience explanatory notes on her compositions. A reception was held for her following the recital.—**LURLINE DUNCAN, Secretary.**

LOUISIANA CHAPTER—The Louisiana Chapter elected the following officers to serve during the year 1955-56: Dean, Mrs. Charles Gausshell; sub-dean and program chairman, Mrs. Joseph Drouet; registrar, Mrs. James K. Patrick; secretary, Mrs. Elizabeth Thames Pierce, A.A.G.O.; treasurer, Mrs. Walter Brock; historian, Dr. Melvin Watson; auditors, Mrs. Frank Collins, Frank Page, F.A.G.O. Mrs. James K. Patrick is the retiring dean.

NEW HAMPSHIRE CHAPTER—The New Hampshire Chapter sponsored E. Power Biggs in a recital May 2 at the Church of the Good Shepherd, Nashua. The church was filled with appreciative listeners who enjoyed Mr. Biggs' varied program. The recital was arranged by the chapter as a public service to the community. The second choir festival will be held this fall in the chapel of St. Paul's School, Concord.—**HELEN M. LOMBARD.**

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Magnificent Amiens Organ Is Pictured by American Player

[These notes on the organ and the Cathedral of Notre Dame in Amiens, France, are the result of a visit to the city in June, 1954. The visit included a recital by the author in that cathedral.]

By MYRON J. ROBERTS

Amiens, situated some eighty miles northeast of Paris, is a city of about 40,000. For the tourist there is little of interest in the community except for the magnificent cathedral—one of the great masterpieces of Gothic architecture. It is difficult to gain a full comprehension of the dimensions and proportions of this structure because of the smaller buildings, both old and new, which crowd around. Only at the west facade is one able to stand far enough away to see the complexity and structural unity of the Gothic detail.

Inside the church there are some surprises. It is almost a shock to find the interior bathed in brilliant light. Except for the three rose windows, this Notre Dame has lost almost all of her old glass, and the replacements are mostly translucent and colorless. Attempts at description of the interior are beyond the scope of this article, except to note that Amiens is cluttered with the usual assortment of non-Gothic fixtures and adornments. There is a Renaissance sun-burst altar, a Baroque pulpit and some fifteenth century choir stalls. Each of these has artistic merit, but all such anachronistic details seem inconsequential in the presence of the overwhelming dignity and grandeur of the Gothic. The artistry of the thirteenth century seems to absorb, even to welcome, the "competitive" work of later generations.

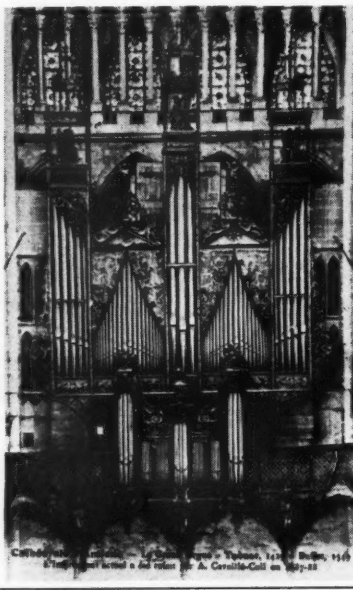
The trip to the organ loft is an unforgettable experience. It is an excursion into the past—a maze of spiral stairs, doors and passageways. Each door opened by the huge keys seems to be opening on some more ancient era. Each step of the stone stairs has been worn down an inch or more. (These same stairs lead to various exterior galleries which are sometimes visited by tourists.) The trip to the organ continues up to a point which is actually higher than the organ itself, then there is a drop down by extremely narrow wooden stairs, also spiral, to the platform of the tribune. The view of the nave from here is breath-taking and one is aware for the first time of the labyrinthine designs in the stone floor—but this is another story!

The organ, high over the west doors, is situated very favorably from an architectural point of view; it does not obscure any windows, or cling like some huge parasite to the side of the nave. In addition to its fine location the Amiens organ is blessed with a beautiful and very old case and tribune. These are exquisitely carved and decorated in gold, red and deep blue. The coloring is similar to the tones used in the restoration at the Ste. Chapelle in Paris. The display pipes in the main case are those of the *montre*, 16 ft., of the *grand orgue*. The pipes in the *positif* case belong to the *montre*, 8 ft., of that division. The face of the case is flat and its general shape indicates that at one time it might have had hinged doors which folded from both sides to cover the entire organ. The tribune dates from 1429 and the case from 1549.

The console is sandwiched in between the *positif* and the main pipe work, the latter rising straight above the head of the organist. The *recit* division is placed higher still and farther back, so that most of the tone floats out over the head of the performer. The console is equipped with a telephone to the *orgue de chœur* in the chancel and a small loudspeaker brings the voices from the clergy at the high altar, the distance being several hundred feet.

Although the organ has been rebuilt as recently as 1938 by Roethinger of Strassbourg, it remains tonally and mechanically the typical Cavaillé-Coll. The full organ tone is inadequate for the vastness of the cathedral; indeed, it is difficult to imagine an organ tone that could fill such a nave. Unfortunately the crowning glory of the ensemble, the pedal *bombarde*, 32 ft., has been disconnected, the

NOTRE DAME, AMIENS



pipes having collapsed of their own weight in recent years.

The console equipment is what one would expect, along conventional French lines. The control of stops is limited to the ventil system (all hook-down pedal movements) and the organist is confined to the broad tonal lines of foundation stops, with or without reeds, mixtures and mutations. Naturally more intricate registration is possible if he chooses to pull stops by hand, or if he has an assistant on both sides of the console. The touch of the Amiens organ is heavy (it is tracker pneumatic), and there is considerable clatter from the pedal action. It was a surprise to find that the *grand orgue* keyboard was situated between those of the *recit* and *positif*. Apparently this arrangement is characteristic of some of the older French organs.

A fair appraisal of the organ is not easy since controversial tonal ideals inevitably enter the picture. However I would like to present a few impressions—purely personal reactions to the instrument. To mention an unfavorable point first, the mixtures seemed stringy and unstable. I cannot diagnose the defect for sure; it may be a problem in scaling, and it is possible that the shakiness is caused by too many ranks being placed on one chest. In our best American organs we have come to expect considerable power and brilliance from twelve ranks of mixtures. This is not so with the mixtures of the *grand orgue* at Amiens. The *fourniture*, 4 ranks, *cymbale*, 3 ranks, and *cornet*, 5 ranks, are disappointing in their actual contribution to the ensemble.

The organ is rich in flute stops of outstanding excellence: Flute harmonique, 8 ft., *cor de nuit*, 8 ft., *bourdon*, 8 ft. There is a beautiful *gemshorn* on the *positif* and a very fine *basson hautbois* on the swell. The full swell, dominated by the fiery reeds, is magnificent—a sound that will stay in the memory a long, long time. The *bombarde*, 16 ft., of the *recit* has a thin, brilliant tone, an ideal double for this division. (It is tragic that so few American churches are acoustically suited to this kind of tone.) The pedal organ is splendid, even without the *bombarde*, 32 ft. The *positif cromorne*, 8 ft., seemed to me unreasonably loud, a baffling thing to put to use. Both *recit* and *grand orgue* strings were of great beauty, but the *voix celeste* was tuned to a somewhat faster beat than we normally find in American organs.

Concerning the history of the organ, Perkins states that "the organ was begun in 1425 and finished in 1429... the money was given by Alphonse le Mire, valet de chambre to King Charles VI, and collector of the royal revenues at Amiens, and his wife, both of whom are buried within the church. At the same time Philip the Good, Duke of Burgundy, gave further donations 'to enable the good canons to finish the organ of 2,500 pipes which they had begun to erect in their church.'" He also notes that the upper part of the woodwork dates from the reign of Henry II (1519-1559).

Apparently there were further additions or alterations in the organ before Cavaillé-Coll rebuilt it in 1887. Hopkins (1870) gives the following specification, an organ of more than 2,800 pipes:

GRAND ORGUE.

Montre, 16 ft.
Bourdon, 16 ft.
Montre, 8 ft.
Bourdon, 8 ft.
Flute, 8 ft.
Prestant, 4 ft.
Nazard, 2½ ft.
Doublette, 2 ft.
Tierce, 1½ ft.
Fourniture.
Cornett.
Bombarde, 16 ft.
Trompette, 8 ft.
Trompette, 8 ft. (?)
Claron, 4 ft.
Vox Humana, 8 ft.

POSITIF.

Montre, 8 ft.
Bourdon, 8 ft.
Flute, 8 ft.
Prestant, 4 ft.
Nazard, 2½ ft.
Doublette, 2 ft.
Tierce, 1½ ft.
Plein Jeu.
Cornett.
Trompette, 8 ft.
Cromorne, 8 ft.

RECIT.

Bourdon, 8 ft.
Flute, 8 ft.
Prestant, 4 ft.
Cornett.
Trompette, 8 ft.
Hautbois, 8 ft.

PEDALE.

Flute, 16 ft.
Bourdon, 16 ft.
Flute, 8 ft.
Flute, 8 ft. (4 ft. ?)
Bombarde, 16 ft.
Claron, 4 ft.

An interesting comparison can be made between this stoplist and that of the organ as it stands today. It is still a three-manual and there are fifty-seven stops. Only the *recit* is expressive and the compass of each manual is fifty-six notes.

Here are the present specifications:

GRAND ORGUE.

Montre, 16 ft.
Bourdon, 16 ft.
Montre, 8 ft.
Diapason, 8 ft.

Flute Harmonique, 8 ft.
Salicional Doux, 8 ft.
Bourdon, 8 ft.
Prestant, 4 ft.
Flute, 4 ft.
Nazard, 2½ ft.
Doublette, 2 ft.
Fourniture, 5 ranks.
Cymbale, 3 ranks.
Cornet, 5 ranks.
Bombarde, 16 ft.
Trompette, 8 ft.
Claron, 4 ft.

POSITIF.

Montre, 8 ft.
Bourdon, 8 ft.
Gemshorn, 8 ft.
Prestant, 4 ft.
Flute Douce, 4 ft.
Nazard, 2½ ft.
Quarte de Nazard, 2 ft.
Tierce, 1½ ft.
Fourniture, 4 ranks.
Cromorne, 8 ft.
Trompette, 8 ft.
Claron, 4 ft.

RECIT.

Quintaton, 16 ft.
Diapason Flute, 8 ft.
Gambe, 8 ft.
Voix Celeste, 8 ft.
Cor de Nuit, 8 ft.
Flute a Cheminee, 4 ft.
Octavin, 2 ft.
Cymbale, 4 ranks.
Cornet, 5 ranks.
Basson Hautbois, 8 ft.
Voix Humaine, 8 ft.
Bombarde, 16 ft.
Trompette, 8 ft.
Claron, 4 ft.

PEDALE.

Bourdon, 32 ft.
Soubasse, 16 ft.
Contrebasse, 16 ft.
Principal, 16 ft.
Montre, 8 ft.
Bourdon, 8 ft.
Flute, 8 ft.
Flute, 4 ft.
Prestant, 4 ft.
Fourniture, 4 ranks.
Bombarde, 32 ft.
Bombarde, 16 ft.
Trompette, 8 ft.
Claron, 4 ft.

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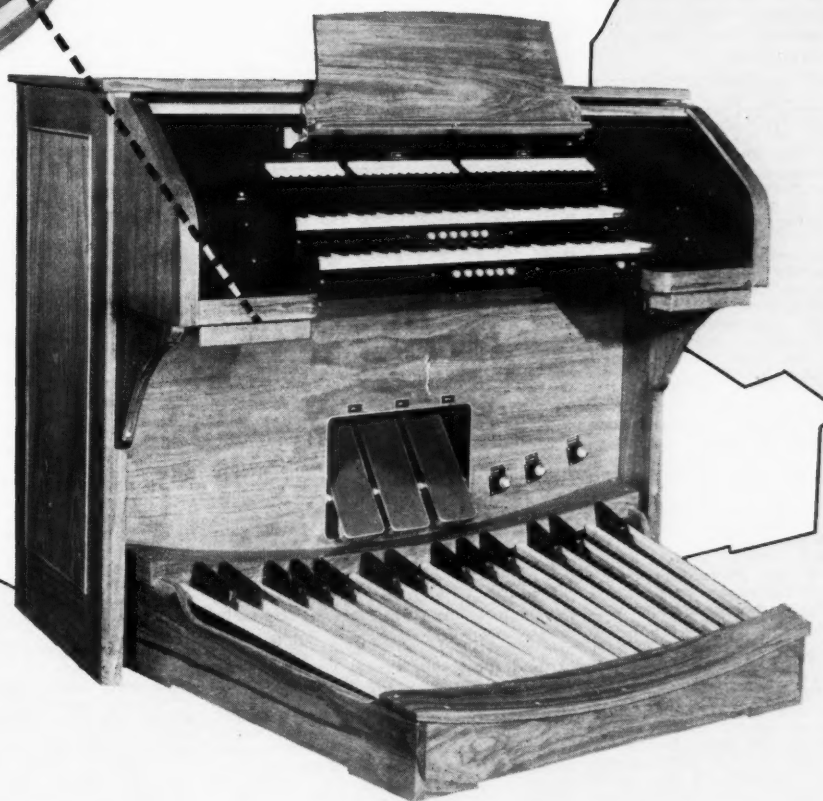
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 All correspondence should be directed to the Secretary.

Convention Program Announced.

The program of the convention of the Canadian College of Organists, to be held in London, Ont., Aug. 30, 31 and Sept. 1, has been announced as follows:

Aug. 29—Council meeting at the studio of Gordon Jeffery.

Aug. 30—9 a.m., registration at the Metropolitan United Church. 10 a.m., general session. 12:30 p.m., luncheon at Huron College, University of Western Ontario. Dr. J. Gwynne Timothy speaker. 2:15, Gordon Jeffery with chamber group at Aeolian Hall. 3:30, Keates organ demonstration. 4:30, Holmes organ demonstration. 7:30, recital by John Cook at St. Paul's Cathedral. 8 p.m., evensong service.

Aug. 31—10 a.m., panel discussion. 12:30 p.m., luncheon at Beal Technical School. 1:45, photograph. 2:15, recital by W. H. Wickett at St. Andrew's Church. 3:30, choral workshop. 8:30, recital by Virgil Fox at the Metropolitan Church. Reception.

Sept. 1—9:30 a.m., lecture on organ accompaniment by William M. Findlay. 10:45, lecture on keyboard harmony and ear training by Carleton Bullis. 11:45, unfinished business. 2:30 p.m., recital by Madame Pratte at the Dundas Street Centre United Church. 4:30, electronic organ demonstration. 6:45, banquet at First-St. Andrew's Church.

MONTREAL CENTRE—Fifty-two members of the Montreal Centre made an all-day trip to Sherbrooke and St. Benoit du Lac, leaving Montreal shortly after 9 a.m. May 23. After lunch the members assembled in St. Peter's Anglican Church Hall, where they were welcomed by members of the Sherbrooke Centre, after which they proceeded to the church where the organist, Morris Austin, demonstrated the three-manual Casavant. A visit to the Grande Seminaire was next on the agenda, where Msgr. Moisson outlined the features of the beautiful chapel. The party then went to Bishop's University at Lennoxville, where John Robb improvised on the organ in St. Mark's Chapel. Returning to Sherbrooke, the members met in the church of St. Therese to hear the organ which formerly stood in Victoria Hall in Westmount. Jack Leneghan, organist of the church, played, as did Phillips Motley and George Lindsay. After a heavy downpour of rain the group left for the Benedictine Monastery of St. Benoit du Lac to hear the monks sing the vesper service. This was felt by all to be a spiritually uplifting experience. After the service the members returned to Magog to have dinner with members of the Sherbrooke Centre at the Chateau du Lac, where John Codere, chairman of the Sherbrooke Centre, welcomed the guests, to which William Doyle, chairman of the Montreal Centre, replied. The outing was a great success and another at some future date is to be hoped for. . . .

The annual meeting and dinner of the Montreal Centre was held May 29 in Channing Hall of the Church of the Messiah. There were sixty members and guests present. W. Doyle presided. The guest speaker was Dr. Norman Rawson, minister of St. James' United Church, who gave an interesting and humorous talk under the title of "A Minister Spouts". Dr. Rawson quickly caught the ear of his audience by stating that he found the salaries of organists to be shockingly low, and from then on he never lost their attention for a moment. His advice to organists was to give of their best at all times and to keep to a happy middle-of-the-road in their choice of music so that the average congregational member could appreciate it. Phillips Motley thanked Dr. Rawson. . . . The new slate of officers was presented at this meeting and consists of the following: Chairman, W. J. Doyle; vice-chairman, A. Bellis; secretary, R. Manson; treasurer, E. Brown; executive committee; the Rev. S. Wood, G. Phillips, G. Patterson and Miss M. McGuire.—FREDERICK L. McLEARN Secretary.

MONCTON CENTRE—Two events highlighted the activities of this centre within a period of two weeks. At the meeting April 19 Willis & Co., Moncton Branch, through the invitation of Hedley C. Williston, resident manager and centre member, were hosts to the centre at the company studio for audition of a selection of recent outstanding high fidelity recordings of organ music. These brought forth an animated and illuminating round table discussion. On May 1 the centre sponsored a recital on the Casavant organ in the First Moncton United Baptist Church by Gerald Bales. Mr. Bales' program included Prelude and Fugue in D major, Bach; "Harmonies du Soir," Karg-Elert; Chorale in D minor, Franck; Meditation, Bales; Prelude and Fugue in E minor, Coultis; "Notturmo," Grieg; Concerto No. 5, Handel. G. D. Skeffington, New Brunswick vice-president, introduced and welcomed Mr. Bales to a Moncton audience for a second time, his first appearance having been at the same console nine years ago. George Coultis, a member of the Toronto Centre, who was represented in Mr. Bales' program, also was extended a hearty welcome. The centre plans to carry on its activities through the summer season.

SARNIA CENTRE—For the final meeting of the season the members of the Sarnia Centre were invited to the home of the chairman, B. A. Howard and Mrs. Howard, for a fine turkey dinner served buffet style. After dinner a half hour was spent touring the grounds before the annual business meeting, when reports were read and the following officers elected for next season: Past chairman, B. A. Howard, A.C.C.O.; chairman, J. D. France; vice-chairman, Bruce Birrell; secretary, A. E. Harris; treasurer, J. M. Watson. . . . Warm words of appreciation were spoken to our hosts and to Mr. Howard especially for his capable leadership during the last two seasons. Mr. Howard, in reply, gave a resume of what had been accomplished since the opening of the centre and foretold great possibilities for the future of the C.C.O. in Sarnia. The sum of \$100 was voted to be sent to the C.C.O. building fund.—A. E. HARRIS, secretary.

TORONTO CENTRE—The closing event for the season was the annual meeting at Falconer Hall May 16. Chairman James Chalmers called for the reports of the secretary and treasurer, which were read by Freda Ferguson and Mrs. S. Cowan. It was announced that these offices are henceforth to be merged, with Mrs. P. Pirie to handle the combined duties. Presentations were made to the retiring secretary and treasurer in appreciation of their long and devoted service. The names of those appointed to serve on the committee were read. The business portion of the meeting was devoted in part to discussion of the advisability of continuing to sponsor annual recitals by noted organists in view of the deficit regularly incurred. The question of raising money to swell the fund for the college headquarters building occupied considerable time and brought forth a number of useful suggestions. Mr. Chalmers, whose term as chairman has expired, then thanked those who had worked closely with him and introduced his successor, Clifford McAree, who spoke briefly. The guest speaker for the evening was Lou Applebaum, who is director of music for the Stratford Shakespearean Festival and musical advisor to the National Film Board. He began by showing the color film "The Stratford Adventure," which traces the progress of the festival. Mr. Applebaum also spoke of the music festival being inaugurated there this summer with many artists participating and of the hopes for its future growth. Refreshments closed the meeting.—JOHN DEDRICK.

HAMILTON CENTRE—The annual meeting and banquet of the centre was held May 9 in the New Westminster Presbyterian Church, Hamilton. A full-course turkey dinner was served by ladies of the church, with the Rev. McDonald asking the blessing. The members with their families and friends were welcomed by the chairman, Miss Norma Plummer, who briefly reviewed the highlights of the current season. The auditor's report was presented by John Taylor and Edgar Sealy-Jones read the minutes of the last annual meeting. The nominating committee presented the slate of officers: Past chairman, Howard W. Jerome; chairman, Miss Norma Plummer; vice-chairman, Gordon Douglas; secretary, Edgar Sealy-Jones; treasurer, Ernest Crickmore; council member, Miss Florence D. Clark; executive members, Miss Sylvia Higson, Dwight B. Munger, Gordon Morallee. George Veary reported on the revision of by-laws for the centre, concluding that further research was necessary before the proposed new constitution revisions. The 1955-56 season will be the twenty-fifth anniversary year of the Hamilton Centre and plans are being made to celebrate in a fitting manner. Several films on English cathedrals were shown. The centre is sending a contribution of \$100 to the building fund.—DWIGHT B. MUNGER, DIAPASON Reporter.

KITCHENER CENTRE—A lecture-recital was held April 23 in St. Paul's United Church, Preston. About sixty members from Galt, Brantford, Hamilton, Toronto and Kitchener attended to hear Gordon Jeffery of London speak about the Walker organ which was recently imported and installed

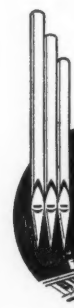


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by German technicians. Mr. Jeffery played several interesting numbers to demonstrate the organ. . . . At a meeting May 28 at St. John's Anglican Church the following officers were elected for the coming season: Past chairman, James Hopkirk; chairman, Leonard Grigg; vice-chairman, Leland Schweitzer; treasurer, Edgar Merkel; secretary, Miss Helen Critchison; DIAPASON secretary, Mrs. Arthur Singlehurst. James Hopkirk, organist and choir director of the recently rebuilt St. John's Church, conducted a tour of the church, which is one of the most fully equipped Anglican churches in the district. Included on the evening's program were commentaries by Dr. Glenn Kruspe on "Belshazzar's Feast," by William Walton. The group heard a recording of this work. Edward Johnstone presided for the election of officers.—ELEANOR SINGLEHURST.

GALT CENTRE—The annual picnic of the Galt Centre was held Friday, May 27, at the home of Mr. and Mrs. Henderson in Ayr. There was a good attendance and the program included a visit to the historic Knox Church and its new parish hall. Later we listened to recordings on the organ at the Hendersons' home. Tom Morrison, past chairman, is leaving to take a position at Fredericton, N. B. Many tributes were paid to Mr. Morrison for his contribution towards the advancement of music appreciation in Galt and a gift was presented to him. Thanks were expressed to the Henderson family for an excellent meeting.—C. P. WALKER, Secretary.

LONDON CENTRE—A meeting of the London Centre was held June 5 at the home of Miss H. M. Taylor. A goodly number heard an informative talk by Ewen D. Mc-

Cuaig, who has recently returned after several months study in Frankfurt, Germany. Of German organs, Mr. McCuaig said that most of them were designed after the manner of the baroque. Very few were designed after the French and none after the English organ. He commented on the young voices that are used in the German choirs and said that all the singers can read music amazingly well.—MARGARET K. NEWMAN.

WINNIPEG CENTRE—The Winnipeg Centre held its annual meeting in St. Alban's Church May 24. The retiring chairman, Hugh Bancroft, stressed the need for increased membership. Reports were read and adopted and the passing of Herbert J. Sadler was officially recorded as a great loss to the C.C.O. and this centre in particular. Officers elected for the year are: Chairman, Miss Helen F. Young; vice-chairman, Barry Anderson; secretary, Clayton E. Lee; treasurer, Miss Gladys Hector; corresponding secretary, F. A. Anderson; executive members, H. Hugh Bancroft, Filmer E. Hubble, Ronald W. Gibson, Lillian Irwin.—CLAYTON E. LEE.

CALGARY CENTRE—In March the meeting of the Calgary Centre took the form of a concert of organ and choral music and was open to the public. The program was given in the Cathedral Church of the Redeemer March 14. Harold Ramsay played the organ selections and a choir composed of members of the Calgary Centre sang the cantata "God's Time Is the Best" by Bach. Solos were sung by Olive Moon, Lawrence Moon and Blaine Chapman.—W. K. ROBSON, Secretary.

Josef Rheinberger: Decadent Romantic or Vital Composer?

By PAUL F. LAUBENSTEIN

Anton Bruckner, Gustav Mahler, Josef Rheinberger—three late-Romanticists usually discussed under the head of the decline of Romanticism in our music histories. Yet each of these composers has become a center of controversy, each finding enthusiastic devotees as well as belittlers. Prolonged controversy is not wont to be waged over insignificant figures, and its persistence in the case of these three would seem to indicate that something more and other is required to establish their unimportance than smart writing or the bland use of derogatory adjectives and phrases often passed along at second hand. Commenting upon certain of these late-Romanticists, Theodore M. Finney refers to them as "men whose works marked the decline of Romanticism. Many of them have been singularly unfortunate in that their contributions to musical evolution have not had the opportunity to be judged altogether on merit; the march of musical events has been so rapid that they have been neglected." And certainly the trio above was also overshadowed by the gigantic figures of Wagner and Brahms.

Finney's observation has marked relevance as it bears upon Rheinberger the organ composer, the subject of this article, for he especially seems to be suffering from both hearsay evaluation and oversight. One writer in THE DIAPASON, for example, about a year ago deplored the fact [?] that "organists continue to bury their heads in the sands of Rheinberger." A glance through the organ recital programs listed in that journal itself, or the service music played Sunday after Sunday throughout our churches gives sufficient refutation of the existence of any such wide-spread ostrichism on the part of organists with respect to Rheinberger. It testifies more to a deliberate ostrichism and/or impoverishing neglect, witting or unwitting. I recently came upon a college professor, rather well versed in music, who had never even heard of Rheinberger.

As for the hearsay evaluation, it usually takes the form of the easy repetition of such adjectives as dull, dry, academic, pedantic, austere, severe, prolix, "the sands of Rheinberger," etc. Others with equal facility pass along with "devastating" intent such words and phrases as soft, soupy, sweetly sentimental, wishy-washy, or the reference to Rheinberger as being only a "pale glimmer" of his more worthy predecessors; or his organ music is associated with the use of "celeste, chimes and romantic purple passion"—this latter suggesting an ignorance of the pitiful technical resources (as compared with contemporary organs) of Rheinberger's own organ(s). One music historian [?] has even called him "only a musician at second hand." The idea seems to be that one or another term taken from either of these two sets, or either set entire, is quite sufficient to serve as a comprehensive characterization of all his works. But this is too simple. The existence of these opposing sets of pat labels at once raises the question as to the adequacy of the foundations on which they are based, especially as they concern his organ compositions. (It is doubtless true that Rheinberger's position as composer of non-organ music has declined since his death in 1901: while it is coming to be recognized that it is his organ works, to which he gave increasing attention as he grew older, that must be regarded as *massgebend* of his true musical stature, determining this most justly. This position will be assumed in the present article.)

It is a fair question to ask, for example, how many of those who use or repeat such clichés as the above do so at first hand, as the result of having studied and played all of his twenty organ sonatas and 100 separate pieces for organ, or practically all of these? (I testify that I have; the sonatas and many of the pieces many times). It would seem to be a fair requirement that one know a composer from within and by personal contact with his works before presuming to use deroga-

tory terms meant to be completely devastating or truly representative of the whole case. Nor will a sparse sampling do. How many of his belittlers, I wonder, have formed their estimate of Rheinberger—at least organ-wise—upon the hearing, perhaps not even playing, of his "Vision" and a few movements from some of the more popular sonatas? (More about Rheinberger's "sentimentality" later.) The 100 separate organ pieces include: the twelve "Monologues"; the twelve "Characteristic Pieces"; the twelve "Miscellanies"; the twelve "Meditations"; the twenty-four Fughettas; the twenty-two Trios, and the six short pieces without opus number. He also wrote two organ concertos, two organ suites and six pieces for violin and organ.

Or take the designation of Rheinberger as "only a musician at second hand," or as a "mere musician." To any one who has given himself to know Rheinberger at first hand, "from the inside," the second-hand character of this opinion is at once apparent—a guess perhaps, or bit of wishful thinking, but not fact supported by evidence. For if ever there was a composer to the manner born, it was Rheinberger. Like Mozart a musical child prodigy, he had composed a mass at eight, and with early musical training, musical speech came almost as naturally to him as verbal. As a musical colleague of mine once observed, "Rheinberger could write a fugue before breakfast." And more than one critic has commented upon his individuality as a composer. It is difficult to liken him precisely unto any other.

It certainly is true that we find in Rheinberger the excellences of many other great composers, but all *a la Rheinberger*: a Brahmsian breadth of utterance, nobility and technical skill; occasional Schumannesque configurations; Mendelssohnian serenity, logic and smoothly flowing counterpoint; a Beethovenian massiveness and occasional austerity; and Brahms himself spoke of his friend Rheinberger's *Geistesverwandtschaft* (spiritual relatedness) to Schubert, like him seeming to possess the key to an inexhaustible store of melody and master of the long, melodic line (but far surpassing him in contrapuntal knowledge and skill). There is even a Haydnian flavor every now and then, as in the theme of the Finale to Sonata No. 5, with its "filtered sunshine" and apter quality. He shares with his contemporary Belgian *pater seraphicus* of St. Clothilde the same soul-satisfying spirituality. And I cannot refrain from calling attention to the twelve-note melodic identity and almost complete rhythmic and harmonic identity between the second theme of the Finale of Sonata 1 (in its fuller statement) and that of Sir John Goss' familiar anthem "O Saviour of the World," a most amazing coincidence, if such.

In his use and mastery of counterpoint, his love of the fugue (his pupils affectionately dubbed him "Herr Fugenseppel"), his architectonic skill and spaciousness, in his devotion to the organ and in the volume of works produced for it, second only to that of Bach and likewise left as a monument to his name—in these respects at least, Rheinberger at once reminds us of the great Leipziger, who together with Mozart were his favorite composers. But even such general similarities require amplification and qualification.

Rheinberger's counterpoint, for example, is no mere, pale imitation of Bach's; earmarking it are an ease, flow, graciousness and a more extensive chromaticism all his own, so that Alfred Einstein can refer to "the exquisite counterpoint of Rheinberger's organ compositions." Many laudatory adjectives have been applied to Bach's counterpoint, but I cannot recall finding "exquisite" among them. The above applies also to Rheinberger's use of the fugue, which he treated with a great deal of freedom, among other things generally omitting the counter-subject and replacing it with new material. He showed that even such strict forms as canon, fugue and ground bass could be developed into media for original and expressive music. It requires something more than a mere musician at second hand to be able to do this. Thus his twenty-four Fughettas (denominated "Strengen Stils," although they are not) are delightful to listen to just as sound-pieces,

and prove once for all that fugues do not have to be dull, as do also his larger examples. His fughetta on "B-A-C-H," for example, has real charm. These fughettas are well adapted for use in the church service and serve as a good introduction to Rheinberger's more elaborate sonata fugues and to those of Bach. Two other sets of shorter pieces qualifying well as service music and often overlooked are the organ trios, Op. 49 (ten) and Op. 189 (twelve). Here again the spirit and the type suggest Bach, but the method, the compact form, style and idiom are distinctively Rheinberger's. The "Monologues" also belong in this category. Somewhat longer and perhaps more suitable for service preludes and postludes are the twelve "Characteristic Pieces," the twelve "Miscellanies" and the twelve "Meditations."

Various specimens scattered throughout his organ works, however, testify that Rheinberger could indeed write in the strict form, e.g. canons, ricercars and the three passacaglias. If Bach's supreme exemplar in C minor is to be accepted as the king of all passacaglias, then Rheinberger's essay in this form in Sonata No. 8, in E minor, well deserves to be acclaimed as the magnificent prince. I am inclined to rank it as the most worthy movement in all the twenty sonatas. Rheinberger himself arranged it for piano duet, made a concert piano solo of it and scored it for full orchestra. Only a blind spot somewhere in our organ education (or should I say "musical" education?) will permit this truly great work to remain unknown and unheard. Surely no one is entitled to express any sort of evaluation of Rheinberger who has not seriously studied this number at first hand, yes, even if it means tackling it on the piano or reed organ. (In this connection, it is interesting to note how well Rheinberger's organ works come off on the reed organ—the ordinary one manual variety—with the making of necessary adjustments. Having rather large hands I had attempted the twenty sonatas and much of the rest of Rheinberger's organ music on the reed organ before taking them to the pipe organ. Is this passability for the reed organ due to the fact that Rheinberger himself had a harmonium, which eventually fell into the hands of his friend Robert Franz, in his work room, and so worked out with his large hands the preliminary sketches thereon? It is a tempting hypothesis.) But let us return to the Passacaglia from Sonata 8. The late Harvey Grace, eminent English organist and one of Rheinberger's editors and commentators, does not hesitate to pronounce this the only rival of Bach's. Indeed "so far as effect is concerned" and its organicity, "the palm may go to Rheinberger" inasmuch as Bach's work was written for the pedal *clavicembalo*, while Rheinberger's is "organ music of the purest type," and Bach's Variations 15 and 16 "suffer from its having been written for the *clavicembalo*." I might elaborate further on this number, but must move on. A serious trial will convince the open mind. A shorter Passacaglia in the twelve "Meditations," Op. 167, exhibits a technical *tour-de-force* in its use of the theme, also in E minor, always in the treble and on exactly the same notes!

Like Bach in his appreciation of musical structure (and as with Bach, the experience of the beauty of design is one of the satisfactions to be derived from playing Rheinberger), he yet differs from him in the greater degree of freedom in his use of established forms, a limited and reasoned freedom. I have mentioned this in the case of the fugues, but we also find it in the case of the sonata form, the recapitulation of which Rheinberger generally shortens, apparently to avoid undue aural strain caused by the sustained tones of the organ, a factor with which every wise organist must reckon.

Different from Bach too is the absence in Rheinberger's organ works of the Bachian prelude and fugue form as such; and although there are hymn-like themes, the striking absence of the chorale prelude. One piece that might be called a chorale prelude is indeed to be found in the "Monologues," No. 6 and untitled, but it can scarcely be regarded as one of Rheinberger's happiest ventures. It is built upon "O Haupt voll Blut und Wunden," used as C.F. in the bass. However, that a Roman Catholic might not feel in-

clined to compose organ preludes upon a type of service music that had become so distinctively Lutheran, and that moreover he was under no practical necessity to do so, as was Bach, are considerations which help to explain this absence. Perhaps also in the case of the above two types of music, Rheinberger was judicious enough to refrain from attempting to gild the lily. This supposition calls to mind Harvey Grace's word in *re* Rheinberger as organ composer: "In the matter of organ music, a man may be a bad second to Bach, and yet be a great composer." More puzzling, especially from the point of view of its present organic popularity, is the practical absence in the organ works of this Catholic composer of the use of Gregorian chant. Even Bach subjected Protestant versions of Gregorian hymns to organ treatment. The first movements of Rheinberger's third and fourth sonatas contain his only employment of plain-song themes. Perhaps he thought that plainchant was sufficient unto itself in its own proper *milieu*, the church liturgy!

The whole story of Rheinberger in relation to plainchant remains to be told. One suggestion may be offered here. As the influence of other composers on Rheinberger showed itself more *via spirit* than letter, so we shall probably not shoot far wide of the mark if we see in the easy, graceful flow and continuity of his *Melodie* some (perhaps unconsciously absorbed) influence of that Gregorian chant with which Rheinberger had to do as a youthful Catholic organist and more or less throughout his life. There are also frequent modal progressions appearing ever so naturally right in the course of his stride that would seem to support this conclusion, which however would not be sufficient to warrant referring to him as a modalistic composer. This hypothesis, together with the fact of the absence of plainchant in his organ works, deserves further examination.

Great as was Rheinberger's respect for Bach, his real ideal however, according to Kroyer, was Mozart, with whom he shares in his own way a formal grace, naturalness of musical utterance, a flowing chromaticism upon demand, and perhaps most important of all a certain inevitability of musical expression. This is to be musically perceived more readily than verbally described. As with Mozart, so with Rheinberger. I have often felt that one is playing or listening to, not so much deliberate construction, but rather to a musical "reporting," as it were, of something that is being transmitted through them as agents, reflective of the character of reality, so that it could not be otherwise than just as it is and possesses a derivative cosmic quality. This is one of the tokens of "genius" in any field. In religion it is called prophetism. And was it not Ernest Hemingway who recently acknowledged that he did not write books, but that books wrote themselves through him? Professor Robert Calhoun of Yale University also talked recently of good poetry and great music subjecting us "to the impact of reality at many levels, under many aspects, from many angles of approach."

Of course Mozart and Rheinberger have no monopoly on this (nevertheless rare) gift of musical inevitability and cosmic impartation. One feels it for example in Bach's higher flights; in the last movement of Beethoven's Seventh Symphony; in Schubert's C major Symphony; in Mozart perhaps most clearly in the "Jupiter." In Rheinberger it is perceived most readily in what I can only imperfectly call the "travailing" passages found in a number of his organ sonatas. St. Paul in Romans 8:19-22 speaks of the whole creation groaning and travailing together until now awaiting the revealing of the sons of God—to Paul the "arrival" of one of the great ends of creation. The opening bars of Brahms' First Symphony have always suggested this Pauline passage to me; or more philosophically have seemed to be a musical epitomization in musical "time" of the creative or emergent evolutionary process in operation, here presented to the understanding through the ear gate (*cf.* Calhoun above). Any analysis or exposition of such passages in Rheinberger or elsewhere in verbal-musical terms carries us only as far as the scope of these terms permits and is hence inadequate to reveal their total meaning.

[To be continued]

Starting a New Job? Familiar with the Order of Worship?

By SETH BINGHAM

[Continued from June issue]

University Methodist Temple, Seattle, Wash., morning worship: Prelude, processional, introit, prayer of confession, silent meditation, words of assurance and Lord's Prayer with response; anthem, affirmation of faith and Gloria Patri (no responsive reading); visitors' moment, Scripture lesson, prayer, offertory (organ) and Doxology; hymn, sermon and prayer; invitation hymn (for those joining the church), recessional, benediction and choral response, postlude. (Ten choral and three organ numbers.) No evening service listed.

Christ Methodist, New York, morning worship: Prelude, processional, call to prayer, general confession, prayer for pardon and Lord's Prayer; anthem, responsive reading and Gloria Patri; Apostles' Creed, pastoral prayer and response; Scripture lesson, offertory anthem, presentation and Doxology, hymn; reception of new members, sermon and prayer, choral response, recessional, benediction, silent prayer, postlude. (Nine choral and two organ numbers.) The vesper service at Christ Methodist is very much like morning worship save for the omission of confession, responsive reading and Creed. There are seven choral and two organ numbers.

Grace Methodist, St. Louis: The morning service duplicates that of Oak Park with these exceptions: Words of assurance and Creed omitted, a choir hymn precedes and a congregational hymn follows the pastoral prayer and there are no hymns preceding or following the sermon. It calls for six choral and two organ selections.

PRESBYTERIAN.

The Book of Common Worship (1946) contains five orders of morning and evening worship, a special order usable for morning or evening, two services for children and two for young people (pages 11 to 99); two orders of service for Holy Communion (pages 136 to 175); litanies and all other sacraments and ordinances of the Presbyterian Church.

The five orders of morning worship differ chiefly in the order of presentation, in the prayers, and in No. 5 the inclusion of a litany in the place of a simple prayer. The five evening services are identical in order, but each uses a different litany. Like most non-liturgical churches, however, Presbyterian service lists vary considerably in content and ritual, doubtless reflecting varied trends of thought among ministers, officers, members and (dare we hope?) organists. This is evident when we compare the following orders of worship with those in the Book of Common Worship and with each other.

National Presbyterian, Washington, D. C., morning: Prelude, processional, chimes and call to worship, choral introit, confession and assurance of pardon, Scripture lesson and Gloria Patri (no Psalter), anthem, prayers and Lord's Prayer (no Creed), offertory anthem, presentation of offerings, Doxology, offertory prayer and response; hymn, sermon, recessional, benediction, choral amen, chimes and silent prayer. (No regular evening service.)

Grace Covenant Presbyterian, Richmond, Va., morning: Prelude, introit, call to worship and invocation; hymn, prayer, anthem, scripture reading, Apostles' Creed and Gloria Patri; pastoral prayer, offertory anthem, Doxology and dedicatory prayer; New Testament lesson and choral response; sermon and prayer; hymn, benediction and choral response, postlude. (No regular evening service.)

Fifth Avenue Presbyterian, New York, Communion service: Prelude, Sanctus, invocation and Lord's Prayer; responsive reading and Gloria Patri, Creed, Scripture lesson, anthem, prayer; offertory, Doxology and offertory prayer; Communion meditation and prayer; hymn, Sacrament of the Lord's Supper, benediction (choral amen). Afternoon worship: Prelude, call to worship, invocation and Lord's Prayer; hymn, Scripture lesson, anthems (three); prayer, hymn, announcements, organ offertory, Doxology and prayer; sermon and prayer, ascription anthem, benediction (Choral Amen).

First Presbyterian, La Grange, Ill., Communion Service: Prelude (three selections), choral introit, processional, invocation and Lord's Prayer; Scripture reading and silent meditation; pastoral prayer (choral response), hymn, offertory anthem, Doxology and prayer of consecration; Communion meditation and hymn, Sacrament of the Lord's Supper, recessional, benediction and choral amen; ritual of fellowship, postlude. (No regular evening service.)

Madison Avenue Presbyterian, New York, holds two early Sunday morning services, at 9:15 and 9:55, using the junior-intermediate and senior (high school age) choirs. These youth services are largely conducted by the children and young people themselves, of course under competent supervision. These are real services of worship with no resemblance to the old Sunday school "opening exercises". At the close of their service the children and young people go to their religious education classes. The services do not follow a set pattern but are purposely varied to suit the needs of the several age groups. Music is always a vital and beautiful part of the worship. Here are two youth service lists: (1) Prelude, processional, call to worship and invocation; lighting candles from the Light of Jesus (choir alternating successively with four missionaries: a minister, a teacher, nurse and doctor, singing appropriate lines each beginning, "We would see Jesus.") Offertory hymn and dedication; anthem, meditation and prayer, recessional, benediction, postlude. (2) Prelude, call to worship, invocation (choir response); Scripture reading, offertory anthem, Doxology and dedication; meditation, prayer and choral response, recessional, benediction, postlude. Any organist wishing to learn more about these youth services may write to the Rev. Frank Grebe, director of religious education, 921 Madison Ave., New York 21, N. Y., or to my successors, the Rev. Robert B. Lee and Mrs. Dorothy K. Lee, who will gladly help with information and suggestions.

The 11 o'clock and 8 o'clock (evening) services use the adult choir. The orders of worship do not differ materially from those of other Presbyterian churches, but the Sunday evenings are frequently devoted to special musical services, some of them combining the church's four choirs.

UNITARIAN.

This denomination holds certain doctrinal views which undoubtedly influence the service arrangement, but which I do not feel competent to discuss. Despite the relatively small number of Unitarians in this country, service lists from Cleveland, Chicago, Philadelphia, Brooklyn and New York make use of music and texts from the greatest possible variety of sources. This is strikingly evident in the Chicago service lists. In common with other Unitarian churches, Chicago's First Unitarian is non-creedal; but it is also "liberal" in the fullest sense of the word. For a church not formally bound to any liturgy, its series of "Ordinaries of Worship" devised by Von Ogden Vogt shows a strong but original liturgical trend.

Each ordinary begins with a prelude, processional and choral introit, and ends with an offertory, hymn, sermon, hymn, benediction and postlude. But after the introit comes a prayer (usually of confession) and responses by minister and people. Next is the anthem or Psalm, Scripture reading and litany or responses by minister and people. The items after the prayer and devotional interlude are varied: Ascription (sung), confession of faith, Gloria; or, hymn of affirmation, affirmation of purpose, Gloria; or, act of affirmation, ascription; finally, confession of faith, benediction (sung by choir and people).

Within the framework of the ordinary, the service music draws quite impartially on the church year divisions, with a good deal of Gregorian melody and plainchant; is not averse to using "orthodox" sources, shows live interest in the Judaeo-Christian continuity of tradition by singing in Hebrew one Sunday, in Latin the next (perhaps re-editing a word or two for Unitarian purposes); or devoting the whole musical program to works of American origin. On a recent Sunday the text of the offertory anthem was a paraphrase from the Mozarabic liturgy!

First Unitarian's music director, Mack Evans, one of America's outstanding church musicians, writes: "Some of our stern-and-rockbound New Englanders of the parish complain that we are 'too Episcopalian' in our liturgies. I was pleased to discover that Arian-Unitarian 'Mozarabes' were chanting and singing florid ams before Episcopalians were ever heard of."

Not too different but rather more conservative, Brooklyn's First Unitarian (Church of the Saviour) calls on the choir for a processional, an introit, two anthems and a choral benediction. The congregation joins in two hymns and presumably in the offertory ascription. The first part of the evening order of worship is slightly altered: there is no introit and the common prayer leads to a responsive reading with a choral ascription in lieu of an anthem. The remaining items are the same as for the morning except that a recessional replaces the final morning hymn.

We have now analyzed a sufficient number of service lists to give you a fair idea of their various arrangements. It is not our purpose here to pass judgment on these arrangements, the quality of the music or its performance. However, having personally attended many of these services, I can say that with one or two exceptions the music was good, in some cases superlative. The object rather is to provide typical examples of the several orders of worship for those unfamiliar with them; also a basis of comparison between those of different denominations. Careful study will reveal their similarities and differences; it will also give some idea of their possibilities.

We do not pretend to have all the answers. No article can give a minute-by-minute account of just what goes on in a service. As we said earlier, consultation with the minister, choir members or one's predecessor will help to clarify such details. As a rule the Episcopal and Lutheran services demand more music than the others—which means more work for choir and organist. Are these jobs better paid? There are no reliable figures available. My impression is that the Episcopalians, who seem especially inclined to accord music its rightful place in their worship, are also willing to pay more. The same should be true of the Lutherans. No general principle can be laid down and there are numerous exceptions above and below the average, depending largely on artistic ability and church finances.

Where the fixed liturgical forms of Episcopal and Lutheran worship may seem monotonous and oppressive to one musician, another sees in them an opportunity for the fullest exercise of his powers. Conversely one organist is discouraged by the informal and overflexible orders of worship in some non-liturgical churches; another by making certain readjustments and changing some details, succeeds in creating beauty and order where chaos existed before. As in other walks of life, the possibilities for success and contentment lie mainly within ourselves.

So, Mr. (Mrs. or Miss) organist, if you are beginning a new job, or if you are contemplating a change and are not sure which church denomination you would prefer, the careful perusal of these orders of worship may prove helpful in guiding you to a wise and happy choice.

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radio engineer will attest, it is imperative that
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*U.S. Patent 2,491,674

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than the 15th of the month to assure
insertion in the issue for the next month.
For recital programs, etc., the closing
date is the 10th.

CHICAGO, JULY 1, 1955

Opportunity for All

One of the fine opportunities offered organists in the United States in alternate years consists of the fifteen regional conventions of the A.G.O. which this season were on the schedule in various centers. Those who find the biennial national conventions of this organization difficult or impossible to attend because of the distance from their homes have found in these smaller meetings a valuable substitute and thus have been able to take advantage of excellent programs of recitals, papers and fellowship nearer home. In few instances, if any, has it been necessary to go more than 300 miles from home to attend a regional convention, which is far different from the situation last year when a trip from the Pacific coast to the St. Paul-Minneapolis national convention involved covering an intervening distance of some 2,000 miles, whereas the trip to New York in 1956 will require that the Guild member living on the west coast will have to cross the continent to take advantage of the program that is being prepared for him. In the case of the Midwest convention held in Urbana, Ill., late in June the farthest chapter in the four states of Illinois, Indiana, Michigan and Wisconsin was only 300 miles away from the University of Illinois.

It is the high quality of the offerings at the regional meetings that has made them so valuable and that has made them closely approach national conventions in importance and calibre. The time and effort expended by those who have contributed toward making the local conventions of such high grade has been well spent.

If you are one of those who were able to attend one or more of the fifteen regional conventions we know you have benefited; if your schedule prevented you from being present we may at least hope that the comprehensive report of these meetings published in THE DIAPASON as a part of its service to the organ world will be read with interest by you.

Letters to the Editor

Compenius vs. Henry Ford.

Columbia, Mo., June 1, 1955—

Dear Mr. Gruenstein:
Your remarks on the article in the Wall Street Journal (THE DIAPASON, May 1955) provoked some thoughts in me that, I thought, might interest you and perhaps your readers also. You wrote: "Of course the job of building pipe organs never will

rank with the manufacture of automobiles, or steel."

I submit that we should add to that sentence: "for the writers for, or most of the readers of, the Wall Street Journal." The organ is for many of us an instrument on which we do our best to interpret music written during several centuries. Some of this music constitutes eternal values, left to us by creative geniuses; left so to speak to our trust and to the trust of all coming generations of musicians and music lovers. Perhaps one could compare the inventive genius of the man who first devised the wheel, or of the man who constructed the first internal combustion engine, with that of a Bach or a de Cabezón; but I cannot see how the manufacturer of automobiles could possibly be classed in the same category.

While we do see Model-T cars that run and run well in 1955, is there or will there ever be anything comparable to an organ that was built in the sixteenth century and is in full functioning order today, like the famous one by Compenius in the Frederiksborg Castle in Denmark? Or, if this particular example is considered by some as of merely historical interest, take some of the instruments built by Arp Schnitger or the Silbermanns or by Cavaille-Coll for comparison. Compared even to these instruments, and much more compared to the creations of the great composers whose music we play on them and on those built since, is not the automobile a very ephemeral object?

Sincerely,

KLAUS SPEER.

They Disagreed in Those Days Too.

Augusta, Ga., May 10, 1954—

Dear Mr. Gruenstein:

Since your journal has announced several anthem contests recently, your readers may be interested in the remarks of two early composers about the appropriate setting of words to music.

Thomas Morley, the English musician, in his "A Plaine and Easie Introduction to Practicall Musike" (1597) said: "If the subject be light, you must cause your music to go in motions, which carry with them a celeritie or quickness of time, as minims, crotchets, and quavers; if it be lamentable, the note must go in slow and heavy motions, as semibreves, breves, and such like."

"Moreover, you must have a care that when your matter signifieth ascending, high heaven and such like, you make your music ascend; and by the contrarie where your ditty speaks of descending, lowness, depth, hell and others such, you must make your music descend. For as it will be thought a great absurditie to talke of heaven and point downward to the earth: so it will be counted great incongruity if a musician upon the words he ascended into heaven should cause his music to descend."

"We must also have care so as to apply the notes to the words as in singing there be no barbarisme committed: that is, that we cause no syllable which is by nature short, to be expressed by many notes, or one long note, nor so long a syllable to be expressed with a short note."

However, Vincenzo Galilei, an illustrious member of the Florentine camerata, published his famous "Dialogo" (1581) as a manifesto against "modern music". In scorning the "modern" contrapuntal style he says: "It is meaningless and ridiculous how they do justice to the words of the text and depict them, as children would do, with dotted notes and syncopation (as if they had the hiccup) when the text speaks of a limping ox; they mimic drums and trumpets; to the words 'they descended to Pluto', the singers grumble as if to scare the little ones; to 'he ascended to the stars', they scream as if they had the colic; indeed, they have their ready-made symbols for crying, laughing, singing, shouting, clamoring, deceit, hard chains, harsh fetters, raw mountain, steep cliff, cruel beauty. Had Isocrates or any great orator stressed an individual word in a similar way, he would have been stopped by angry and laughing listeners."

All periods of musical development have had clashes of opinion on artistic principles, as in the disagreement cited above. We poor organists seem plagued with a baroque versus romantic controversy, with few ever changing their basic ideas in spite of many words and recitals. I for one am ready to discuss almost any other musical subject.

Yours cordially,

PRESTON ROCKHOLT.

Finds a Few Courageous Souls.

Ottawa, Ont., June 11, 1955—

Dear Mr. Gruenstein:

I was interested in reading over the controversy which has appeared in THE DIAPASON recently regarding the Wagner-Mendelssohn wedding marches.

I have played for a great many weddings in my time and I am happy to say that I have come across a few courageous souls who have insisted upon having substitutes for these particular marches. In my humble opinion, I feel that the "Triumphal March" from Grieg's "Sigurd Jorsalfar Suite" is a much more impressive piece of music for a wedding service than the Bridal March

CROZIER AND GLEASON
RESIGN AT EASTMAN

WILL LIVE IN WINTER PARK

Noted Woman Concert Organist Will
Teach at Rollins College and
Play at Chapel—Husband to
Engage in Research.

Catharine Crozier and her husband, Harold Gleason, have resigned their positions as members of the faculty of the Eastman School of Music and will make their home in Winter Park, Fla. Miss Crozier, nationally known organist, has been appointed assistant professor of organ at Rollins College. She will serve also as organist of Knowles Memorial Chapel and continue her career as a concert artist.

Miss Crozier was graduated from the Eastman School of Music with a B.M. degree. She received the performer's certificate in 1936, the artist's diploma in 1938 and a master of music degree in 1941. In 1938 Miss Crozier became a member of the faculty of the Eastman School and many of her pupils now hold important positions in the organ world.

Miss Crozier studied organ under Harold Gleason and Joseph Bonnet. She has been soloist at many conventions of the American Guild of Organists and has appeared in recitals throughout the United States and in Canada and Europe. Her recordings, made under the Kendall label, are widely known and recently copies of her recordings of the Sowerby Symphony for Organ were sent overseas by the United States Government for distribution to libraries.

Dr. Gleason went to Rochester in 1919 as private organist to George Eastman. He became head of the organ department of the Eastman School of Music in 1921, professor of musicology in 1932 and professor of music literature in 1939. He was appointed director of graduate studies of the Eastman School of Music in 1953.

WORKSHOP ON RADIO AND TV
WILL BE HELD IN NEW YORK

An international religious radio-television workshop is to be held at Union Seminary in New York City July 25 to Aug. 5. A session for church organists and choir directors dealing with the music of radio and television programs has been scheduled for Wednesday, July 27, at 11:10 a.m. The workshop is being sponsored by the National Council of Churches of Christ, Union Seminary, the New York State Council of Churches, the Protestant Council of the City of New York and the World Committee for Christian Broadcasting. Those interested particularly in the music session of the workshop should communicate with John Bachman at the seminary.

A. V. GLADWELL, F.R.C.O., who for many years had been an organist in Wolverhampton, England, died April 7 at the age of 69 years. Mr. Gladwell was a composer and three of his works were played by Lily W. Moline-Hallam May 29 at the Second Church of Christ, Scientist, in Long Beach, Cal.

of Wagner, Purcell's Trumpet Tune, the "Choral Song and Fugue" by Wesley or the Introduction to Act 3 of "Lohengrin," are all finer and more impressive pieces for this particular service than Mendelssohn's Wedding March.

Personally, I would be happy to see these marches eliminated from the wedding service. I am sure there are many organists and other people who feel the same way, but I suppose one must be sympathetic and tolerant in this matter.

ALLANSON G. Y. BROWN, F.R.C.O.

Sammond Still on the Job.

Freeport, N. Y., May 17, 1955—

Dear Mr. Gruenstein:

In the last issue of THE DIAPASON you end the writeup about my choral work by saying: "He was for many years organist and choirmaster of the Middle Collegiate Church." As I started my thirty-fifth year at the church May 1 and have two choirs there, junior and senior, this being the only professional work I am doing now, having retired from all outside choral work, you can see I am still on the job.

Yours sincerely,

HERBERT S. SAMMOND.

Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of July 1, 1910—

Improvements costing \$12,000 were to be made during the summer to modernize the organ in Carnegie Music Hall, Pittsburgh, under the supervision of Dr. Charles Heinroth, organist of Carnegie Hall.

The Western Chapter of the A.G.O., now the Chicago Chapter, held its last service of the year at St. James' Methodist Church, Chicago, June 20. Miss Tina Mae Haines played the service and Harrison M. Wild was guest organist.

Twenty-five years ago the following news was placed on record in the issue of THE DIAPASON of July 1, 1930—

A large four-manual organ was to be built by the Austin Organ Company for Grace Episcopal Church, Newark, N. J. The First Plymouth Congregational Church of Lincoln, Neb., placed an order for a four-manual with the W. W. Kimball Company.

T. Leslie Carpenter announced he would retire Sept. 1 from his post at Trinity Episcopal Church, Wilmington, Del., after an incumbency of forty-four years.

The American Guild of Organists opened its general convention in Philadelphia late in June.

Ten years ago the following news was recorded in the issue of July 1, 1945—

James H. Simms marked fifty years at All Saints' Episcopal Church, Omaha, Neb.

Sergeant Gordon Farndell, who was stationed in London, England, gave a recital for the London Society of Organists.

It was reported that 6,300 people attended a series of eight recitals at the Detroit Institute of Arts. The series was organized by Dr. Cyril Barker.

Mrs. Walter H. Hadley, A.A.G.O., was honored by the First Congregational Church of Hatfield, Mass., where she had been organist for fifty years.

The degree of doctor of music was conferred on George Mead, Jr., by Columbia University.

Twenty-five students received the degree of bachelor of music from Westminster Choir College. The master of music degree was awarded to eight others.

Carl Wiesemann, Mus.D., resigned his position at St. John's Lutheran Church, Hagerstown, Md., to go to Grace Episcopal Church, Newark, N. J.

TOROVSKY CLOSSES SERIES
OF 28 RECITALS IN CAPITAL

A series of twenty-eight weekly recitals at the Church of the Epiphany, Washington, D. C., was concluded May 31 with a program by Adolf Torovsky, the organist and choirmaster. The recitals were heard on Tuesdays at noon and each began with a five-minute program of hymns played on the McKim memorial tower chimes and a prayer period. The numbers played on the last day by Mr. Torovsky were Concerto in G minor, Vivaldi-Nachez; Arioso, Bach; Largo Espressivo, Pugnani, and "Adoration," Borowski.

All of the organists who took part in the series were members of the District of Columbia Chapter of the A.G.O. The following organists and soloists participated: Lyman McCrary, Mildred Shaffer, Vanita Smith, William Tufts, Robert Quade, Eugene Stewart, Jean Phillips, Westervelt Romaine, Marianne Cummins, Mabel Frost, Joanna Gillespie, Jane Malone, Temple Dunn, Lawrence Sears, Katharine Fowler, John Livingstone, Adolf Torovsky, the Rev. Donald J. Davis, Lee Meredith and Mimi Nicolls.

MARGARET HILLIS TO HOLD
MASTER CLASS AT GUILMANT

Margaret Hillis, conductor of the Concert Choir of New York, will hold five master classes in choral interpretation and conducting in the Guilman Organ School, New York, from Aug. 1 to 5.

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Dr. D. L. Biemesderfer, president of
Millersville State Teachers' College, Mil-
lerville, Pa., has announced that the
alumni memorial organ, sponsored by the
alumni, is being built and will be installed
in the fall. The organ, being made by the
Reuter Organ Company of Lawrence,
Kan., will be placed in the E. Oram Lyte
Auditorium at the College.

Samuel S. Wenger and Ivan J. Steh-
man are chairmen of committees pro-
moting the purchase and installation of
the organ. They had the assistance of
Mrs. Clair R. McCollough, Reginald F.
Lunt, organist of the First Presbyterian
Church in Lancaster, Pa., was the con-
sultant for the organ committee.

Negotiations were handled by Don
Pfaff, sales representative of the Reuter
firm. The resources of the instrument
are to be as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.

SWELL ORGAN.

Lieblighgedeckt, 16 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Principal, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 68 pipes.
Hautbois, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Copula, 8 ft., 68 pipes.
Erzähler, 8 ft., 68 pipes.
Erzähler Celeste, 8 ft., 68 pipes.

Zauberflöte, 4 ft., 68 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Nachthorn, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Sifflöte, 1 ft., 61 pipes.
Krummhorn, 8 ft., 68 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes.
Tremulant.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblighgedeckt, 16 ft., 32 notes.
Quintaten, 16 ft., 32 notes.
Bourdon Quinte, 10 1/2 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Flute Ouverte, 8 ft., 12 pipes.
Liebligh Gedeckt, 8 ft., 32 notes.
Quintaten, 8 ft., 32 notes.
Twelfth, 5 1/2 ft., 32 notes.
Choralbass, 4 ft., 12 pipes.
Flute Ouverte, 4 ft., 12 pipes.
Posaune, 16 ft., 32 pipes.
Posaune, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

BENJAMIN HARRISON WILL STUDY TO BECOME PRIEST

Benjamin Harrison, organist and choir-
master of the Episcopal Church of the
Ascension, St. Louis, will resign Aug. 1
to begin study for the Episcopal priest-
hood. Mr. Harrison and his family will
move to Berkeley, Cal., where he has been
accepted at the Church Divinity School
of the Pacific, for three years of study
before returning to the Diocese of Mis-
souri for parochial work.

Mr. Harrison has been in the Church
of the Ascension for the past six years.
He has been secretary of the Missouri
Chapter of the American Guild of Organ-
ists and has been chairman of the Dio-
cesan choirmasters' association. Previous-
ly he served as assistant organist at St.
Luke's Church, Evanston, Ill., and as or-
ganist and choirmaster at St. Paul's
Church, Riverside, Ill.

At Christ Church Cathedral, St. Louis,
Mr. Harrison played and directed the
choirs from Ascension, Emmanuel, Web-
ster Groves and Grace, Kirkwood, for a
mass ordination service June 19 at which
three deacons and one priest were or-
dained by Bishop Arthur C. Lichtenberg-
er. Music for the service included the
"Missa Marialis," Titcomb's "I Will Not
Leave You Comfortless" and Vaughan
Williams' "Old Hundredth Psalm-Tune".

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MORGAN F. SIMMONS



MORGAN F. SIMMONS of Andalusia, Ala., has been granted a Fulbright Scholarship to study at the Royal School of Church Music, Croydon, England, for the academic year 1955-56. He is a graduate of the DePauw University School of Music and holds a master of sacred music degree from Union Theological Seminary. While at DePauw Mr. Simmons was dean of the DePauw University Chapter of the American Guild of Organists and a member of Phi Mu Alpha. For the last year he has served as sub-dean of the Columbus, Ga., Chapter while stationed as a chaplain's assistant at Fort Benning.

Mr. Simmons studied organ with Van Denman Thompson, Hugh Porter and Berniece Fee Mazingo. He has been heard in recitals in Alabama, Georgia, Indiana, Illinois, New York and Connecticut. During 1951-53 he was organist and choir-master at St. Luke's Lutheran Church, New Rochelle, N. Y. In 1953 Mr. Simmons was married to Mary Day, also a graduate in sacred music from Union Theological Seminary. They have one son, David.

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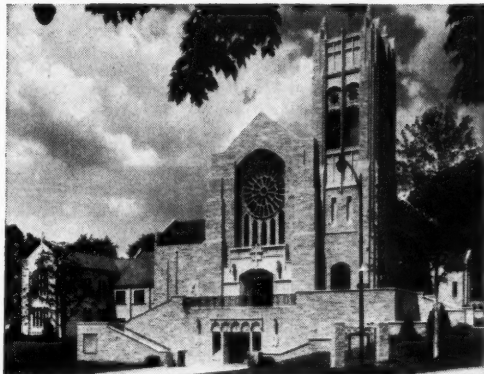


IRVING D. BARTLEY, F.A.G.O., who has been head of the organ department at the University of New Hampshire, Durham, since 1945, is shown here with members of the Guild student group at that school. Mr. Bartley is also minister of music at the Durham Community Church. Before going to New Hampshire he taught at Highlands University, Las Vegas, N. M., and at Elon College in North Carolina. Mr. Bartley is a composer and his works have been published by Presser, Flammer and other houses. Mr. Bartley has played recitals in many sections of the country.

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Old Mexican Organs Offer Interesting Study to a Visitor

By BENJAMIN I. HARRISON

(Continued from June issue)

Robert Murrell Stevenson states on page 153 of his "Music in Mexico" (Crowell, 1952) that an organ was built in Puebla in 1695 by the brothers Tiburcio and Felix Sans of Aragon, "both of whom had been expressly imported for the purpose of building in Puebla an organ suitable for its musical pretensions." If this is correct, then the work of the Sans brothers antedates that of Ignacio Casas by more than half a century. The peculiar interest of the work of Casas lies in the fact that some of it may still be seen in Querétaro. Stevenson further alludes to an organ of 2,226 pipes built in 1730 at Guadalajara (cost, 20,000 pesos), and to a still larger one of 3,350 pipes built for Mexico City in December of the same year.

After we had visited Querétaro, someone told me, in the usual vague fashion, that there was "a very interesting organ in Querétaro". Since my return to the States a friend has lent me a copy of a rare and interesting booklet on Don Ignacio Casas, written by Heracio Cabrera and published in Querétaro in 1920. The subject of the monograph, described in the sub-title as "a great forgotten genius," was an architect and sculptor who flourished in the middle of the eighteenth century, and who constructed, among other works of art, two organs still to be seen (but not heard) in his native city of Querétaro.

One of these, which stands in the church of La Congregación (the shrine of Our Lady of Guadalupe), cost 3,582 pesos and three and a half reales, and was inaugurated on the 12th day of December in the year 1753. The other is to be found in the Church of Santa Rosa (which we missed seeing by only a few minutes as it was closed for the siesta hour) and bears the date "Año de 1759". The photograph in Señor Cabrera's pamphlet shows a very ornate and exquisite case, which we learn from the text is decorated in blue and gold. There is the usual trompette en chamade, but only two or three of the pipes remain.

It is interesting to know that at least two organs, and perhaps others besides, could have been marked "Made in Mexico" as early as the middle of the eighteenth century. From the same pamphlet we also learn that "in the middle of the eighteenth century the Real Colegio of Santa Rosa was a musical center of great importance. Its church attracted a select and numerous audience by the excellence of its music".

In answer to my oft-repeated question, "Where is there an old Spanish organ that still plays?" I was finally told, by a well-informed musician, that there was one in the chapel of San Francisco in Puebla. This was good news: we planned to go there and hear it. As it turned out, though, we never got to Puebla. But in Mexico City we had the pleasure of meeting the Hammond representative, Señor Schieffer, whose father had sold and serviced Walcker organs for many years (the firm dates back to 1851), and he assured me, as one who would be likely to know, that the San Francisco organ in Puebla was a Walcker.

Although my investigation was admittedly very far from complete—and I wish to stress the fact that the present paper is no more than a preliminary and very sketchy survey—I did manage to collect a good deal of information from various sources; and on the basis of this information we can only answer the question as to the whereabouts of an interesting old organ that still plays with the statement (subject, one still hopes, to future correction) that there is none in Mexico. Herr Schieffer told me that he did have a moderately old Spanish organ for sale. It is an Olvera, dating from about 1850, and still stands in the church where it was formerly used. The stoplist is perhaps sufficiently interesting to record at this point:

Manual I.

Diapason, 8 ft.
Lieblich Gedeckt, 8 ft.
Octava, 4 ft.
Flauta de Amor, 4 ft.

Flautino, 2 ft.
Trumpet, 8 ft.
Clarion, 4 ft.

Manual II.

Gamba, 8 ft.
Salicional, 8 ft.
Gemshorn, 4 ft.
Tremolo.
Vox Celeste, 8 ft.
Bourdon, 16 ft.
Open Diapason, 8 ft.
Superoctava.

It is well known that Mexico is a land of great aesthetic appeal. It is a mecca for painters and for students of the other visual arts. Everyone knows the names of Rivera, Orozco and Siqueiros, and the *arte popular* of the country has been remarkably fine from before the Conquest right down to the present day. The drama has flourished from colonial times, and we have already had occasion to note that Querétaro was a music center in the middle of the eighteenth century. Moreover the Conservatory of Morelia (now the Escuela Superior de Musica Sagrada) dates from 1743, and Mexico City has enjoyed opera for well over a century. (Brantz Mayer relates how the prima donna of the capital was robbed of \$6000, "in doubloons and jewels," on the outskirts of Puebla.)

In our own day Mexico City is very much alive musically. In the month of July we were able to hear first-rate performances of "Mefistofele" and of "Boris Godounoff" at the Bellas Artes. And various other interesting things were going on at the Bellas Artes, as they do throughout the year. Even in the provinces there is much activity. In Guanajuato, population 23,501, we heard a really excellent symphony concert played by a thirty-five-man orchestra that is subsidized by the state of Guanajuato. The state government of Michoacán, capital Morelia, for several years subsidized an extensive ballet program. At the present time there is much interest in the Niños Cantores of Morelia, under the direction of Romano Picutti, formerly director of the Vienna Choir Boys. These Mexican boys have been on tour in the United States.

In view of all these fine things that Mexico is doing in the arts, the traveler naturally keeps hoping to hear some good organ music. So far we have been loitering in the provinces, but in Mexico City, surely, there must be some good organs, if not old then new. Indeed, by this time, various persons who have chanced to learn of your interest will have asked you: Have you heard the wonderful organ (a) in the Bellas Artes, (b) at the cathedral, (c) at the Shrine of Guadalupe? Let us consider these three in turn.

At the Bellas Artes there is no organ any more. In the opera "Mefistofele" a Wurlitzer was used and the Wurlitzer dealer told me that this was standard practice. The original organ at the Bellas Artes dated from the first decade of this century (the building was begun in 1900) and was made in Germany. It was later removed to the conservatory, but is said to be no longer in working order.

At the cathedral you may feast your eyes on two of the most beautiful cases to be found anywhere on this continent. They stand one on each side of the choir; each has a double front (toward the choir and toward the aisle); and each is equipped with numerous trumpet pipes *en chamade*. One of these organs was made in Spain, the other in Italy, and according to Terry's "Guide to Mexico," they date from 1776. Terry adds, in his here more than usually quaint phraseology, that "the palisades of 3,500 pipes produce splendid harmonies". But that was long ago. These instruments are no longer to be heard; they have been supplanted by a Hammond electronic.

Brantz Mayer records in his journal under the date of Palm Sunday, March 20, 1842, that the Latin was badly pronounced (!) and the service "ended with wretched music from the choir and the organ". On the 23rd he writes: "I went to the Cathedral this afternoon to hear the 'Miserere'. It was a different affair from that of the Sistine Chapel, where the agonizing music is wailed out by the Pope's eunuchs. I only remained until four or five candles had been extinguished on the great candlestick of ebony, inlaid with silver. The music was execrable". The present writer regretfully records

that in the summer of 1951 the music was still "execrable".

At the shrine of Guadalupe, on the outskirts of Mexico City, there are two pipe organs, one of four manuals, the other of two, both made by Wurlitzer. The larger organ dates from about 1930 and is said to contain some 200 stops. (I did not verify the count.) Wurlitzer is represented in Mexico by the Casa Riojas. From the very affable young Señor Federico Riojas I was able to obtain a good deal of information. He stated, however, that their organ specialist was his older brother who was at the moment in Europe on a combined honeymoon and tour of organs.

The House of Riojas was well stocked with Wurlitzer electronic organs (numerous installations have been made in Mexican churches), with harmoniums and with juke-boxes (they call them *sinfonolas* in Mexico). It was in this milieu that I remarked to Don Federico that not only were there no pipe organs made in Mexico, or so I had been told, but that there were no agencies of foreign firms offering them for sale. To which he rejoined: "We sell them and we make them".

He then led me across a courtyard to a large shed in the rear, where he showed me two pipe organs. The first was of Dutch make, a unit organ with two manuals and pedals, and three ranks of pipes: diapason, bourdon, and oboe. For so small an instrument it possessed a remarkable variety and richness of registration and produced a quite astonishing volume of sound. The other instrument was much larger, but was not finished. It was being made by Riojas, and was to bear the name "Santa Cecilia," under which they have made and marketed harmoniums for some time. What there was of this organ sounded very well. It was, in any case, an interesting experience to make the acquaintance of Riojas Opus No. 1, and it is to be hoped that the inception of so daring and commendable a venture will be followed by a well-merited success.

In closing, we may ask why one hears so few pipe organs and so many electronic organs in Mexico. Here are the reasons that are ordinarily given:

(1) The climate is bad for pipe organs. This is hardly a very convincing reason, since Mexico has almost every kind of climate imaginable and since in many parts of the country the climate is less hot and humid than in certain southern states of our own country.

(2) There is a great dearth of organ repair men in the country. The same thing is true, relatively, in the United States, where in some regions the shortage is acute.

(3) The cost of purchasing and maintaining a pipe organ is prohibitive. This again is relative. The same argument might well be used against automobiles as compared with motor scooters. It is altogether a question of one's scale of values. There are people who have olive oil on their tables and wear baggy trousers, or who go abroad every summer and do not own a car.

(4) Since the expropriation of church holdings the clergy find so many other needs for their now meager funds that they will seldom consent to buy an organ, to have one repaired or even tuned. This opinion was repeatedly expressed. It is reported here for whatever it is worth.

(5) Official ecclesiastical sanction has been bestowed upon the electronic organ

by the Roman Catholic Church. This is of course true, but the bare statement, made without comment, is somewhat misleading.

One of the electronic companies heads a page of advertising with the words (in Spanish): "Approved by the Sacred Congregation of Rites," and then reproduces, in very small print and without translation, the original Latin communication of July 13, 1949. A perusal of the text shows that what it contains is not so much an "approval" as a concession. Here is one sentence: "*Hisc omnibus perennis, Sacra Congregatio Rituum, quoniam antiquum tubulatum musicum organum omnibus partibus praefereendum esse confirmet, utpote liturgicis necessitatibus magis congruens, tamen electrophonicorum organorum usum non prohibet*". In English: "Having carefully weighed all these matters, the Sacred Congregation of Rites, although it affirms that the ancient pipe organ is everywhere to be preferred, as being more suitable for liturgical needs, yet does not prohibit the use of electronic organs". It is further stated that in individual cases (*in singulis casibus*), where it is not easy to procure a pipe organ, the use of an electronic organ may be allowed.

Certainly these words do not convey any very high praise of the electronic instrument. They are at best a grudging concession and serve more especially to remind us once more of the undeniable superiority of the *antiquum tubulatum musicum organum*.

On leaving the Bellas Artes one morning around 1:30 after a magnificent performance of grand opera, we encountered on the sidewalk in front of the building a *tubulatum musicum organum*, extremely *antiquum* and badly in need of tuning. It was of the species known as "barrel organ" or "hand organ," and the virtuoso who "presided at the console" was a curly-haired and bright-eyed child who anywhere save in a Latin country would have been in bed hours before. I could not but think: "There, alas, is practically the only pipe organ left in Mexico!"

But I was unduly pessimistic; my exaggeration was uncalled-for. When it comes to the purchase of an organ in these days, Mexico feels the economic pinch as does all the rest of the world. But a land which can boast of the Bellas Artes and has produced a Manuel Ponce, a Carlos Chavez and a Miguel Bernal will not long be content with second-rate music in her churches. There are plenty of good influences at work and there is at least a nucleus of people of culture and taste who are at the same time good Catholics. To them belongs the future.

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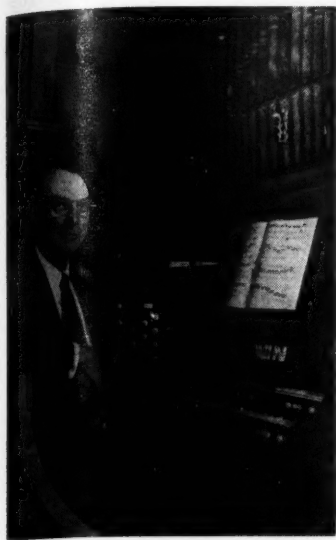
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A reception honoring Frank B. Campbell on his fortieth anniversary as organist of the First Presbyterian Church in Caro, Mich., was attended May 18 by more than 100 people. Mr. Campbell, who is vice-president and cashier of the State Savings Bank of Caro, began playing at his church in September, 1914. He spent a year in the world war 1 military service. For twenty years he was both organist and choirmaster. Mr. Campbell's organ study was with Palmer Christian at the University of Michigan.

At the reception Mr. Campbell was presented with an A.G.O. organist's robe and a resolution from the church session was read. The services of the choir were also recognized and Edna B. Taylor, choir director, received a large mirror to be placed in the choir room. For thirty-seven years Mr. Campbell has been assisted by his wife, who has been the soprano soloist.

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Frances Clark, noted piano coach of Kalamazoo, Mich., has been appointed head of the piano department at Westminster Choir College in Princeton, N. J. Miss Clark has been instructor in music literature at the University of Michigan and she is editor of the "Frances Clark Library for Piano Students." She studied at the Juilliard School of Music and the Paris Conservatory.

HAMMOND ORGAN COMPANY
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Laurens Hammond, the inventor of the electronic instrument bearing his name, has been named to the newly created post of chairman of the board of the Hammond Organ Company. He is succeeded as president by Stanley M. Sorenson, who in twenty-four years rose from office boy to executive vice-president.

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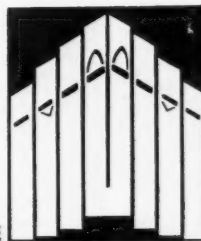
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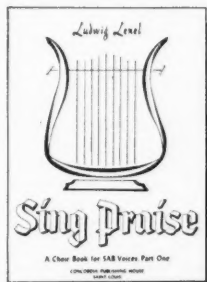
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Specifications for the organ were drawn up by William E. Pilcher, Jr., of the Moller firm and Arthur Steere, in consultation with the minister, Dr. George Staples. The organ will be installed in wide, tall, shallow chambers on three sides of the chancel, with grilles extending from floor to ceiling.

The stoplist is as follows, with preparation being made for those stops designated by an asterisk:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Bordun, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flauto Traverso, *4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2, ft., 61 pipes.
Fourniture, *4 ranks, 44 pipes.
Chimes.
Tremolo.

SWELL ORGAN.

Quintaten, 16 ft., 61 pipes.
Rohrflöte, 8 ft., 61 pipes.

Viole de Gambe, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 49 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Octave Geigen, 4 ft., 61 pipes.
Plein Jeu, *3 ranks, 183 pipes.
Contra Hautbois, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Schalmel, *4 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Cor-de-Nuit, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, *8 ft., 49 pipes.
Gemshorn, 4 ft., 61 pipes.
Nasard, 2 2/3 ft., 61 pipes.
Sifflöte, 2 ft., 61 pipes.
Terz, *1 3/4 ft., 61 pipes.
Cromorne, *8 ft., 61 pipes.
Chimes.
Tremolo.

PEDAL ORGAN.

Contrebass, *16 ft., 32 pipes.
Sub Bass, 16 ft., 32 pipes.
Quintaten (Swell), 16 ft.
Principal, 8 ft., 32 pipes.
Sub Bass, 8 ft., 12 pipes.
Quintaten (Swell), 8 ft.
Super Octave, 4 ft., 12 pipes.
Flute (Swell), 4 ft.
Sub Trompette, 16 ft., 12 pipes.
Trompette (Swell), 8 ft.
Clarion (Swell), 4 ft.

The musical program of the Highland Church is under the direction of Mr. Steere, who has served in that capacity since the organization of the church in 1949. He was formerly director of music at the Front Street Methodist Church, Burlington, N. C., and Trinity Moravian Church, Winston-Salem. He was a member of the faculty at Emory College, Oxford, for several years and has engaged in graduate study at the University of North Carolina and George Washington University.

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Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Holzflöte, 8 ft., 61 pipes.
Erzähler, 8 ft., (prepared for).
Prestant, 4 ft., 61 pipes.
Rohrflöte, 4 ft., (prepared for).
Mixture, 4 ranks, 244 pipes.
Cymbel, 3 ranks (prepared for).
Chimes.
Tremolo.
- SWELL ORGAN.**
Geigen, 8 ft., (prepared for).
Rohrgedeckt, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 59 pipes.
Spitzflöte, 4 ft., 68 pipes.
Geigenoctave, 4 ft., 68 pipes.
Plein Jeu, 3-5 ranks, 238 pipes.
Contrafagotto, 16 ft., (prepared for).
Trompette, 8 ft., 68 pipes.
Hautbois, 8 ft., (prepared for).
Claron, 4 ft., 68 pipes.
Tremolo.

- CHOIR ORGAN.**
Viola, 8 ft., (prepared for).
Bourdon, 8 ft., 68 pipes.
Dolcan, 8 ft., 68 pipes.
Dolcan Celeste, 8 ft., 56 pipes.
Koppelflöte, 4 ft., 68 pipes.
Nasat, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., (prepared for).
Cor Anglais, 8 ft., 68 pipes.
Chimes.
Tremolo.

- PEDAL ORGAN.**
Contrebass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblichgedeckt, 16 ft., 12 pipes.
Quintaten, 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Octave, 8 ft., 12 pipes.
Flötenbass, 8 ft., 12 pipes.
Stillgedeckt, 8 ft., 32 notes.
Quintflöte, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Doublette, 2 ft., 12 notes.
Contrafagotto, 16 ft., (prepared for).
Hautbois, 8 ft., (prepared for).
Hautbois Clarion, 4 ft., (prepared for).
Chimes.

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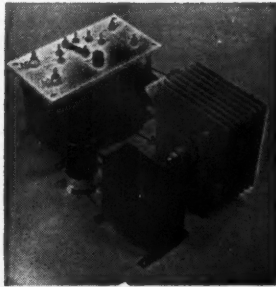
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Programs of Organ Recitals of the Month

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—For his recital June 26 at the University of Florida Mr. Murphree chose: Allegro from "Water Music," Handel; Miniature Suite, Bellor-Mason; "A Mosaic," Goldsworthy; "Sonata Eroica," Carre; Prelude on "Jewels," Bitgood; "Four Dubious Conceits," Purvis; "Paeon," Howells.

G. Criss Simpson, Lawrence, Kan.—A recital was played by Mr. Simpson June 3 at Trinity Methodist Church in Russell, Kan. His program: Introduction and Allegro from Concerto 2, Handel; Preludio, Corelli-Guilmant; "Jig Fugue," "The Old Year Now Hath Passed Away," "Sheep May Safely Graze" and Fantasia and Fugue in C minor, Bach; Allegro from Sonata 1, Mendelssohn; "Clair de Lune," Karg-Elert; Caprice, Kinder; Festival Prelude on "Ein feste Burg," Faulkes; "Shepherd's Dance," German; "Evening Bells and Cradle Song," Macfarlane; Festival Toccata, Fletcher.

Wallace Seely, Seattle, Wash.—Mr. Seely was assisted by the Seattle Recorder Group in a recital May 22 at the Queen Anne Methodist Church. Organ numbers were: Chaconne, Couperin; Arioso in A, Corelli; Sonatina from "God's Time Is Best" and Fantasia in C minor, Bach; Tuba Tune, Lang; "My Heart Is Filled with Longing," Brahms; Chorale and Andante from Sonata 4, Mendelssohn; "Adoration Mystique," Bedell; "Noel," Bossi; "Psalm 18," Marcello.

Margaret Snodgrass, Ames, Iowa.—A dedicatory recital was played by Miss Snodgrass May 22 at the First Christian Church. Her program was as follows: Fantasia in G major, Bach; "Now Thank We All Our God," Kaufmann; "From Heaven Above to Earth I Come," Pepping; "From Heaven Above to Earth I Come," Pachelbel; "To Us in Bethlehem," Walcha; "Quem Pastores," Willan; "Behold, a Rose Breaks into Bloom," Brahms; "Awake, the Watchmen Cry Out," "The Old Year Hath Now Passed Away" and "O Spotless Lamb of God," Bach; "My Heart Is Filled with Longing," Brahms; "My Heart Is Filled with Longing," Walther; "O Dearest Jesus, What Law Hast Thou Broken," Walcha; "Christe," Frescobaldi; "Domine Deus, Agnus Dei," Couperin; "Christ Lay in Death's Bonds," Teleman; "Christ Lay in Death's Bonds," Bach; "Rhosymedre," Vaughan-Williams; Trumpet Voluntary in D major, Purcell; "Before Thy Throne I Now Appear," Johann Christoph Bach; Toccata in F major, Bach.

William H. Barnes, Mus. D., Evanston, Ill.—The La Jolla, Cal. Chapter of the A.G.O. sponsored Dr. Barnes in a recital in memory of Dr. Herbert E. Hyde April 17 at the La Jolla Presbyterian Church. Dr. Barnes played: Trumpet Tune, Purcell; "God's Time Is Best," "Hark, a Voice Saith" and Variations on "O God, Thou Faithful God," Bach; "Dialogue," Clerambault; Andante from "Grand Piece Symphonique," Franck; Symphonic Chorale on "May Thy Grace Abide with Us," Karg-Elert; "Evening Song," Hyde; "On a Theme by Vulpus," Willan; "Poeme Mystique," Purvis; "Easter Morning on Mount Rubidoux," Gaul.

Dr. Elmer A. Tidmarsh, Schenectady, N. Y.—The following program was played by Dr. Tidmarsh May 1 at Union College: Symphony in C minor, Maquaire; Adagio for Strings, Barber; Carillon, Sowerby; "St. Francis Walking on the Waves," Liszt; "Liebestraum" and "Les Preludes," Liszt.

Albin D. McDermott, M.A., A.A.G.O., New York City.—On Sundays in Lent Mr. McDermott played an organ meditation for fifteen minutes before the 5 p.m. services at the Catholic Church of the Holy Name of Jesus. The programs included: Allegro and Adagio, Symphony 6, Widor; "O Sacred Head," Reger; Fantasia and Fugue in G minor, Bach; Passacaglia and Fugue in C minor, Bach; Allegro Cantabile, Symphony 5, Widor; Toccata in G major, Dubois; Fugue in G minor, Bach; Lamentation, Guilmant; Introduction and Finale from Sonata, Reubke; "The Palms," Faure.

Claude L. Murphree, Gainesville, Fla.—Mr. Murphree gave a faculty recital April 17 at the University of Florida. He played the following: Rhapsody, Cole; "Madrigal," Diggle; "The Wind and the Grass," Gaul; Aria, Peeters; Toccata, Rowley; Berceuse, Dupre; Fantasy for Flute Stops, Sowerby; "Thistledown," Loud; Sonata 3, Borowski.

Donald McDonald, New York City.—The Georgia Chapter of the A.G.O. sponsored Mr. McDonald in a recital April 19 at the First Methodist Church, Atlanta. His program: "We Thank Thee, God," "My Soul Doth Magnify the Lord" and Passacaglia and Fugue in C minor, Bach; Andante Sostenuto from "Symphonie Gothique," Widor; Scherzo from Symphony 2, Vienne; Chorale in B minor, Franck; "Dialogue for the Mixtures," Langlais; Adagio from Sonata in E minor, Nanney; Roulade, Bingham; "God among Us," Messiaen.

Sue Walker, Decatur, Ga.—Miss Walker, who is a pupil of Raymond J. Martin at Agnes Scott College, gave her senior recital

there April 17, playing the following: Toccata, Adagio and Fugue, Bach; "Wachet auf," Bach; Flute Solo, Arne; Chorale in E major, Franck; "Divertissement," Vienne; Sonata, Reubke.

Carolyn Crawford, Decatur, Ga.—Miss Crawford was heard in a recital May 8 at Agnes Scott College, where she is a pupil of Raymond J. Martin. She played: Rondo in G, Bull; "Von Gott will ich nicht lassen," Buxtehude; Prelude and Fugue in G minor, Bach; First Movement, Symphony 1, Widor; Conons in B major and B minor, Schumann; Sonata 3, Hindemith; "Requiescat in Pace," Sowerby; "Tu Es Petra," Mulet.

Betty Reiney, Decatur, Ga.—Miss Reiney gave her senior recital April 24 at Agnes Scott College, where she has been studying with Raymond J. Martin. Her program was as follows: Chaconne in C minor, Buxtehude; Andante from Sonata 4 and "Wir glauben all," Bach; Allegro from Sixth Symphony, Widor; "Fireside Fancies," Clokey; Verses for the Nunc Dimittis, Friedell; "Ave Maris Stella," Dupre.

Robert Lynn, Meadville, Pa.—A faculty recital was played by Mr. Lynn April 24 at Allegheny College. His program was as follows: "Sonata da Chiesa," Andriessen; Prelude and Fugue in D major, Bach; Three "Bible Poems," Weinberger; Prelude, Op. 33, No. 1, Valen; "Litanies," Alain; Fantasia and Fugue in G minor, Bach.

Mildred L. Hendrix, Durham, N. C.—Mrs. Hendrix was assisted in a recital May 1 at Duke University by William Kirkpatrick, tenor. Organ numbers were: Chorale Prelude, Bach; Prelude, Fugue and Chaconne, Pachelbel; Sonata 1, Hindemith; Toccata, Widor.

Iris Margaret Weeks, Brooklyn, N. Y.—For a recital May 3 at the Covenant Evangelical Lutheran Church Miss Weeks chose: "Praise the Lord," Kousemaker; "L'Heure Mystique" and "Marche Pontificale," Bedell; "Priere du Matin," Jongen; "Recit de Cornet," Bach; "Carillon de Westminster," Plum; "Toccata dans le Style Ancien," Leccocq; "Meditation Priere," Plum; "Petite Marche Champetre," Bedell; "Traume," Wagner; Toccata, Callaerts.

John L. Baldwin, Jr., A.A.G.O., Clinton, N. Y.—The Princeton and Central New Jersey Chapters of the A.G.O. sponsored Mr. Baldwin in a recital April 17 at Trinity Cathedral in Trenton. He played: Concerto 5, Handel; Prelude and Fugue in B minor, Bach; Flute Tune, Arne; Fantasia in G minor, Bach; Rondo, d'Aquin; Chorale in A minor, Franck; Scherzo from Symphony 2, Vienne; Sonata 3, Hindemith; Variations on "Old Hundredth," Lee Hastings Bristol, Jr.

Frank K. Owen, Los Angeles.—For his noonday recital April 8 at St. Paul's Cathedral Mr. Owen chose: "We All Believe in One God, Creator" and "O Man, Bemoan Thy Grievous Sin," Bach; Prelude, Fugue and Variation, Franck; "Lenten Orison," Edmundson; "O Sacred Head," Brahms. This was the last in a series of Lenten recitals.

Heinz Arnold, Mus. D., F.A.G.O., Missoula, Mont.—The Yellowstone Chapter of the A.G.O. sponsored Dr. Arnold in a recital April 17 at Montana State University. His program was as follows: Fantasia and Fugue in G minor and "O Man, Bemoan Thy Grievous Sin," Bach; Variations on "Fortuna My Foe," Scheidt; Scherzo from Symphony 2, Vienne; Chorale in E major, Franck; Three Little Preludes and Intermezzi, Schroeder; Pieces for a Musical Clock, Haydn; "The Children of God" and "The Shepherds," Messiaen; "Crucifixion and Fruition," Edmundson.

George L. Jones, Jr., Ph.D., Potsdam, N. Y.—Dr. Jones, organist and choirmaster of Trinity Church, played the recital for Guild Sunday vespers of the St. Lawrence River Chapter May 1 in the Asbury Methodist Church, Watertown, N. Y. The program, played on the new three-manual Wicks organ, consisted of the following: Prelude in G, Bach; Chorale Prelude on "Nun komm, der Heiden Heiland," Bach; Trio-Sonata, Bach; Prelude on "Rhosymedre," Vaughan Williams; Massig schnell from Sonata, Hindemith; Pastorale, Milhaud; "Carillon de Westminster," Vienne. Mrs. Marion K. Soper, accompanied by Miss Edith L. Henderson, A.A.G.O., assisted in the program with selections for contralto.

George Markey, Newark, N. J.—Dr. Markey gave a recital June 8 at the Cathedral Church of St. Mark, Minneapolis. The program was under the sponsorship of the MacPhail College of Music. Mr. Markey played the following: Toccata, Adagio and Fugue in C major, Bach; "Musical Clocks," Haydn; Fantasia in F minor, Mozart; Prelude, Fugue and Variation, Franck; Scherzo, Vienne; Fantasy on "A Mighty Fortress," Reger; Aria, Peeters; "God Among Us," Messiaen.

Anne Wood, Orchard Park, N. Y.—Miss Wood, one of the youngest members of the Metropolitan New Jersey Chapter of the

American Guild of Organists, gave two recitals in the last month to large and enthusiastic audiences. The first was a joint recital with Donald Gage, tenor, in the Madison Methodist Church, Madison, N. J., sponsored by the men's club. Her program included: "Entree Pontificale sur Ressurexi," Benoit; "Forest Green," Purvis; "Liebster Jesu," Purvis; "Come Sweet Death," Bach-Fox; Fantasia in G major, Bach; Adagio, Mozart; Fugue in C minor, Bach; "Meditation," Langlais; Elevation, Franck; "Chant de Mai," Jongen; "Te Deum," Langlais. The second recital was given at Centenary Junior College in Hackettstown, N. J. Miss Wood added to the above program "Greensleeves," Purvis, and "Variations de Concert," Bonnet.

Warren F. Johnson, Washington, D. C.—Pre-service music played by Mr. Johnson at the Church of the Pilgrims has included the following: Prelude on "O Worship the King," Emery; "The Coventry Carol," Gore; Elevation, Goldsworthy; Preludes on Old Southern Hymns, Gardner Read; "Times and Seasons," Thiman; Three Fugues in G minor, Eberlin-Charpentier-Mozart; Prelude and Chorale in B minor, Motu; Toccata, Monnikendam; Intermezzi, Andriessen; Chorale Sonata, Becker; Chorale Preludes, Baden; "Soliloquies," Rideout; "A Mosaic," Goldsworthy; "Toccata-Carillon," Hopper; Preludes on Hymns for Holy Week, Van Hulse; "Pieces d'Orgue," Benoit; "Trois Improvisations," Vienne; Four "Epilogues," Webber; Fugue, Chorale and Epilogue, Howells; Meditation, Rubbra; Toccata, Chorale and Fugue on "Lux Iluxit," Baden; Chorale Preludes, Pepping.

Mary Elizabeth Jenkins, M.S.M., Newark, N. J.—A dedicatory recital at the Forest Hill Presbyterian Church was played June 5 by Miss Jenkins. The program: "Now Thank We All" and Toccata and Fugue in D minor, Bach; "Abide, O Dearest Jesus" and "Wake, Awake," Peeters; "Siloam," Bitgood; Gigue, Edmundson; "From the Swiss Mountains," Wentzell; "The Little Bells of the Chapel at Lourdes," Gaul; "The Cuckoo," d'Aquin; "The Fountain," DeLamarier; "The Squirrel," Weaver; Berceuse, Dickinson; Toccata, Widor.

Mrytle Regier, South Hadley, Mass.—As the ninth and last organ recital of the season Miss Regier played the following program June 5 in Abbey Memorial Chapel, Mount Holyoke College: Concerto in G minor, Handel; Symphony 1, Vienne.

Johanna Giwosky, Wichita, Kan.—Miss Giwosky gave her senior recital, sponsored by the University of Wichita, May 17 at St. John's Episcopal Church. Her program included: "Grand Jeu," DuMaze; "Now Comest Thou, Jesus" and Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; Scherzo from Symphony 2, Vienne; Prelude and Fugue in G minor, Dupre.

A. Richard Strauss, Ithaca, N. Y.—The following program was played by Mr. Strauss May 15 at Cornell University: Fantasia in Echo Style, Sweelinck; "Elevation de Tierce en Taille," Couperin; Prelude and Fugue in E minor, Bach; "Paignion," Donovan; Fantasia for a Mechanical Organ, Mozart.

Boles Whitcomb, Honolulu.—Mr. Whitcomb and the brass ensemble of the University of Hawaii were heard in a concert April 19 at the Central Union Church. The program: "In dulci Jubilo," Bach; "Cathedral Music," Beversdorf; "Jesu, Come Let Us Praise Thee," Bach; Ballade for English Horn and Organ, Sowerby; Concerto for Organ and Brasses, Lockwood.

Edwin Arthur Kraft, F.A.G.O., Cleveland.—The Memphis Chapter of the A.G.O. sponsored Dr. Kraft in a recital May 24 at the Second Presbyterian Church. He played: Prelude and Fugue in C minor, Bach; Finale from Symphony 2, Barnes; Scherzo, Dethier; "Legend," Thatcher; Symphonic Fantasy on "St. Patrick's Breastplate," Clokey; Largo, Veracini; Passacaglia, Van Hulse; "Sunshine Toccata," Swinnen.

Betty Jackson, Ann Arbor, Mich.—Miss Jackson, a student at the University of Michigan, gave her master's recital May 30 in Hill Auditorium. The program: Partita on "Sei gegrüßet, Jesu gütig," Bach; Chorale in B minor, Franck; "La Nativite du Seigneur," Messiaen.

John F. Lenaghan, Sherbrooke, Que.—A recital was played by Mr. Lenaghan May 31 at St. Theresa of Avila Church. His program was as follows: Tuba Tune, Lang; Fantasia and Fugue in A minor, "O Man, Bewail Thy Sin" and Concerto 1, Bach; Toccata, Bonelli; Largo and Allegro from Concerto in D minor, Bach; Rhapsodie, Saint-Saens; Chorale and Scherzando from Sonata 1, Lenaghan; A Solemn Melody, Davies; "Epilogue," Willan.

William H. Barnes, Mus. D., Evanston, Ill.—The dedicatory recital on a three-manual Kilgen organ at Holy Cross Lutheran Church in Minneapolis was played June 5 by Dr. Barnes. His program: Trumpet Tune, Purcell; Sinfonia to "God's Time Is Best," "Hark, a Voice Saith" and Variations on "O God, Thou Faithful God," Bach; "Dialogue," Clerambault; Andante, Franck; Symphonic Chorale, "May Thy Grace Abide with Us," Karg-Elert; Prelude on "Malabar," Sowerby; "Poeme Mystique," Purvis; "On a Theme by Vulpus," Willan; Improvisation on "He Shall Feed Them," Titcomb.

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Fugue in F major

Partita To my dear Lord

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ROBERT CLARK



ROBERT CLARK has been appointed professor of organ and church music at the National College in Kansas City, Mo. He will continue his duties as director of music at the Linwood Methodist Church. Mr. Clark received the M.S.M. degree from Union Seminary in 1954. He studied organ under Clarence Dickinson, Ernest White and Andre Marchal. While attending the seminary Mr. Clark was organist and choirmaster of the Beck Memorial Presbyterian Church in the Bronx. He holds a bachelor of music degree from Central College in Fayette, Mo.

FARLEY K. HUTCHINS WRITES

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Farley K. Hutchins, head of the organ department at the Baldwin-Wallace Conservatory in Berea, Ohio, is the author of a series of books entitled "Masters of the Baroque" to be issued by the Music Textbook Company. The first volume, "Dietrich Buxtehude; the Man, His Music, His Era," will appear in October. Included will be comprehensive bibliographies, lists of all available published music and recordings, as well as brief biographical and descriptive treatment.

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The great, choir and part of the pedal will be installed in a chamber on the left of the rear of the auditorium stage, with the swell in a chamber on the right. The console will be placed at the front of the stage in the orchestra pit. Installation is planned for the early part of 1956.

Specifications of the organ will be as follows:

GREAT ORGAN. (Expressive)

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Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.
Chimes.

SWELL ORGAN.

Gelgen Prinzipal, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Hautbois, 8 ft., 73 pipes.

CHOIR ORGAN.

Viole, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 73 pipes.
Rohrnat, 2 1/2 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.

LAURETTA COTTON



LAURETTA R. COTTON has been appointed minister of music at Calvary Presbyterian Church in Milwaukee. She leaves Trinity Methodist Church, which she has served since 1935. Mrs. Cotton received her training at the University of Wisconsin and Northwestern University. Her organ study was with Edwin Stanley Seder and Lewis A. Vantine. In addition to this she has taken special courses at the Universities of Chicago and Ohio. Mrs. Cotton is the retiring dean of the Milwaukee Chapter of the A.G.O.

PEDAL ORGAN.

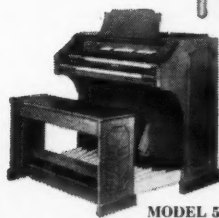
Sub Bourdon, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohrbordun, 16 ft., 12 pipes.
Octave, 8 ft., 12 pipes.
Bassflute, 8 ft., 12 pipes.
Rohrflöte, 8 ft., 32 notes.
Superoctave, 4 ft., 12 pipes.
Blockflöte, 4 ft., 12 pipes.
Plein Jeu, 3 ranks, 32 notes.
Trompette, 8 ft., 32 notes.

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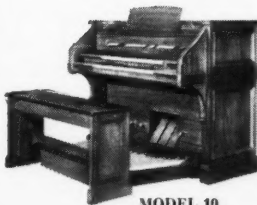
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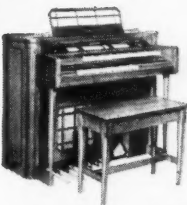
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**C. G. BRATT COMMISSIONED
TO WRITE SYMPHONIC WORK**

The Idaho State Federation of Music Clubs has commissioned C. Griffith Bratt to write a symphony for the state convention, to be held in Boise in 1956. Mr. Bratt's work in composition has attracted wide interest since he moved to Idaho from Baltimore in 1946 to become the head of the music department at Boise Junior College and to be the organist-choirmaster of St. Michael's Cathedral.

Mr. Bratt's organ compositions have been performed at the San Francisco A.G.O. national convention and at regional conventions in Portland, Ore., and Seattle. E. Power Biggs played one of Mr. Bratt's compositions on his CBS Sunday broadcast. A Christmas communion service written for the choir of St. Michael's Cathedral has had several performances and promises to become the traditional Christmas service of the cathedral. Numerous other choral, vocal solo, organ and chamber music works have received acceptance.

In commissioning the symphony the federation has requested Boise Junior College to name Mr. Bratt composer-in-residence to facilitate the availability of his music to the public, and that he be allowed time in his college schedule for composition.

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R.C. GALLAGHER PLAYS RADIO

RECITALS IN GRAND RAPIDS

Robert C. Gallagher, M. Mus., A.A.G.O., of Grand Rapids, Mich., is playing a series of half-hour organ recital broadcasts on Monday evenings at 7:30 p.m. at radio station WFUR during the summer months, May through August. The series of nineteen recitals is designed to acquaint the public with organ literature of all styles and periods.

The June 20 broadcast was devoted to English organ music of the seventeenth and eighteenth centuries and included works by Purcell, Dupuis, Stanley, Farnaby and Arne. Other special recitals will include works of nineteenth and twentieth century English composers, a July 4 broadcast of American composers, early and late Italian composers, early and late French composers and a recital of Spanish music.

Mr. Gallagher is minister of music at the Westminster Presbyterian Church, where he conducts five choirs totaling 175 voices. The combined youth choirs gave their third annual concert in the church on May 22. Mrs. Zoe M. Gallagher, also an organist and a graduate of the Oberlin Conservatory of Music, assisted in the concert.

VOLKEL ENDS BUSY SEASON;

RECITALS AT CHAUTAUQUA

The last season has been full of musical activity for Dr. George W. Volkel, organist and choirmaster of All Angels' Episcopal Church, New York City. Besides his duties in that capacity he has been teaching organ privately and has conducted classes in score-reading and improvisation as a member of the faculty of the School of Sacred Music, Union Theological Seminary.

This summer marks Dr. Volkel's twenty-third season as the official organist of Chautauqua Institution. In this capacity he will be giving organ recitals in the amphitheatre of the Institution and each week will commute to New York City to play the half-hour pre-broadcast recitals as the official organist of the Telephone Hour.

Dr. Volkel's recital program in Chautauqua July 3 will be as follows: "Suite Gothique," Boellmann; Andante (Clavier Sonata), Bach; Fantasie and Fugue in G minor, Bach; "Sheep May Safely Graze" and "Rejoice, Beloved Christians," Bach; "The Afternoon of a Faun," Debussy; Fantasie and Fugue on the name "Bach," Liszt.

MEMORIAL ORGAN TO BE USED

BY STUDENTS AT EVERGREEN

The new Douglas memorial organ in the Mission Church at Evergreen, Colo., will be used for practice and teaching in the summer music school sessions to be held July 25 to 30 and Aug. 1 to 19. The instrument was designed by Ernest White.

Dean for the short school is the Rev. Leon C. King, rector of St. Michael and All Angels, Denver, who will teach elementary liturgics and vocal training for choirs. Hymnody and chanting will be offered by H. William Hawke of Gananoque, Ont., and service playing and anthem repertoire by John W. Moseley, organist-choirmaster, Ascension and Holy Trinity Church, Pueblo, Colo.

The faculty of the school of church music is to be as follows: Dean and chaplain, the Rev. Harry R. Heeney, Mus. M., A.A.G.O., rector, St. David's Church, Topeka; the Rt. Rev. Harold L. Bowen, D.D.; Vernon de Tar; H. William Hawke; Thomas Matthews; the Rev. F. Bland Tucker, D.D., and Saul Caston, Mus. Doc., musical director and conductor of the Denver Symphony Orchestra.

JERRY GARTFIELD was winner in the student competition held by the Wichita Chapter of the A.G.O. April 25. He played Toccata and Fugue in D minor, Bach, and the Farg-Fiert "Now Thank We All Our God". John Thomas represented the Winfield, Kan., Chapter in the same regional contest, held at Oklahoma City May 9. Both are students of Wallace Dunn at Wichita University.

DR. GEORGE L. JONES, JR., organist and choirmaster at Trinity Church in Potsdam, N.Y., directed a program of music at evening song April 24. Included were parts of the Faure Requiem and Vaughan Williams' "How Amiable Are Thy Dwellings." The choir performed Buxtehude's "Rejoice, Beloved Christians" in the Advent season.

GUILMANT SCHOOL HOLDS

ITS 54TH COMMENCEMENT

The fifty-fourth annual commencement exercises of the Guilmant Organ School, Willard Irving Nevins, director, were held in the First Presbyterian Church, New York City, May 25. The Rev. John O. Mellin, pastor of the church, presided and presented the diplomas. After the processional, Purcell's Trumpet Tune, played by Thelma Mount Rinear, Buxtehude's Chaconne in E minor was performed by William A. Motsch, Jr. Mendelssohn's Sonata 2 and Bonnet's "Chant de Printemps" were played by Nila Hope Wardell and Lois Wardell Pyle. John Powell, baritone soloist of the church, sang Handel's "Praise Be to Thee" and Schubert's "To the Infinite God." The program continued with Mulet's "Carillon-Sortie," played by Sibyl J. Komminos, and Reubke's Sonata on the Ninety-fourth Psalm, by Marie Hinterleiter Garber. The recessional, Vierne's "Carillon," was played by Joan Covert Millering.

A CHORAL MUSIC COMPETITION is being conducted by the Beta Chapter of Pi Nu Epsilon at the Drexel Institute of Technology, Philadelphia. The deadline for entries is Sept. 1. Further information may be obtained by writing to the chapter.

NORMAN A. SILL, organist and choirmaster of the Church of the Redeemer, Chicago, directed a concert of sacred music June 5 by the choir of men and boys at that church. Included on the program were works by Bach, Des Prez, Arkadelt, Byrd, Hasler, Purcell, Handel and Mozart.

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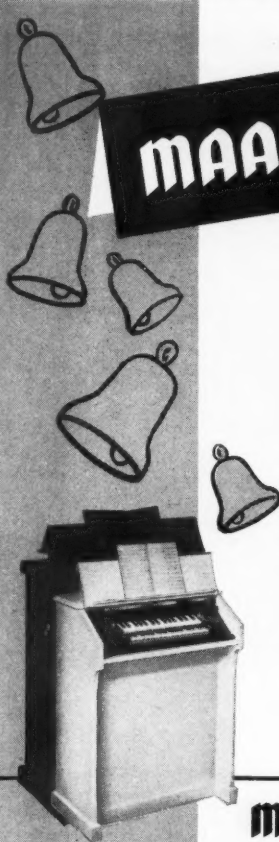
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LEE HASTINGS BRISTOL III was granted the honorary degree of doctor of humanities June 6 at the seventy-second commencement of the Los Angeles Conservatory of Music and Art. Dr. Bristol, who has won recognition as a composer and church musician, is vice-president of the Bristol-Meyers Drug Company. He was the guest speaker at the conservatory commencement, entitling his address "Music to My Ears." Dr. Bristol is president of the National Laymen's Movement and is active in the work of the American Guild of Organists.



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EMMET SMITH



EMMET G. SMITH has been awarded a Fulbright scholarship to study for one year at the National Conservatory of Music in Paris. Mr. Smith, who is head of the organ department at Texas Christian University, and his wife, the former Sue Wheeler, will leave for Europe in August. Mrs. Smith is organist of Trinity Episcopal Church in Fort Worth and she too will study in Paris. Mr. Smith serves the Second Church of Christ, Scientist. Mr. Smith began his organ study with Ernestine Parker in Arkansas City, Kan., and continued under Dr. Cora Conn Redic, Gerald Cole, W. Arnold Lynch and Mario Salvador. He holds a bachelor's degree from Southwestern College and a master's from Texas Christian University.

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CONFERENCE AT DEPAUW "U"

FEATURES DR. ROBERT BAKER

The ninth annual conference on church music was held at DePauw University, Greencastle, Ind., April 26 and 27. The faculty was headed by Dr. Robert Baker. Assisting him were Dr. Van Denman Thompson, Arthur Carkeek and George Gove of the DePauw University faculty. Dr. Baker opened the conference with a session in which he described various attitudes and schools of thought in regard to church music and the way in which these affect the work of people engaged in the various aspects of the field of church music.

The next session was taken by Dr. Thompson, in which he gave a talk on the subject "Some Things Which Disturb Me." After lunch Mr. Carkeek gave a talk and led a discussion along the lines of "What Is Happening in Organ Design?" A large number went to the music school building to hear a demonstration of a five-rank organ which has just been tonally rebuilt, using pipes made by the Stinkens firm of Zeist, Holland.

At 8:15 Tuesday evening Dr. Baker played a recital on the large Kimball-Aeolian-Skinner organ in the Gobin Methodist Church. The program was followed by a reception in the DePauw Student Union. The Wednesday sessions, all led by Dr. Baker, were informal.

C. GRIFFITH BRATT, A.A.G.O., has completed his second season of half-hour Sunday radio broadcasts of recitals on the organ in the Boise Junior College auditorium. The programs this season included Bach's "Orgelbüchlein" and the three Chorales of Franck.

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The Danish builder Hemmersam, of Copenhagen, is sending an instrument of two manuals and twelve stops. Its specification is as follows:

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Quint, 1 1/2 ft.
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The second, a smaller instrument, built by Flentrop of Zaandam, Holland, is a one-manual positiv, suitable for playing the music for "Kleinorgel," the works of the early Netherlands masters and other literature in which there is no pedal part. Its stoplist is:

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After the summer session this instrument will be installed in the home of Dr. John Erbaugh, of Upper Darby, Pa.

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Richard Ellsasser will end his recital season with an appearance July 18 in the ballroom of the Blackstone Hotel, Chicago. The event will be sponsored by the Baldwin Organ Company in connection with the convention of the National Association of Music Merchants. Mr. Ellsasser has made 100 appearances in the last season, with recitals in Texas, Iowa, Indiana, Ohio, Connecticut, Massachusetts, North Carolina, Georgia, Florida and Canada.

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FOR SALE—NINE-SET UNIFIED ORGAN consisting of: Open Diapason, stopped flute; v.d.o.; viol celeste; concert flute; tibia clausa; tuba horn; vox humana; pedal bourdon, 44 pipes; plus traps and percussions. Three-manual Morton horseshoe console. As is or will install in N.W. For details write Wm. Bunch, 8341, Jones N.W., Seattle 7, Wash.

FOR SALE—HAMMOND ORGANS, NEW and used. New: 4 C-2 consoles, \$2030. 8 M-2 spinets, \$1175. 2 S chord organs \$800. Used: 1 RT-2 console, \$2476. 2 C-2 consoles, \$1812. 2 M-2 spinets, \$1050. 2 S chord organs, \$700. Tone cabinets, used, 2 JR-20 Hammond, \$400. 2 31-H Leslies, \$500. Address G-3 THE DIAPASON. [8]

FOR SALE—TEN-STOP, ELECTRO-pneumatic, two-man. pipe organ (579 pipes); in excellent condition—blower, rectifier, etc. Priced \$2500.00 as is, knocked down, or will quote installed in New England. Inspection invited. Robert K. Hale, ORGAN SALES AND SERVICE, Short Falls, N. H. [9]

FOR SALE—TWO-MANUAL WURLITZER theater organ, containing eight sets of pipes in very good condition. Now playing perfectly. Organ must come out as church is being remodeled and new organ going in. Price \$400. Write for full particulars to: William D. Manley, 614 Page Avenue, NE, Atlanta, Ga.

FOR SALE—MOLLER TWO-MANUAL pipe organ, unit electro-pneumatic action, detached console, 17 stops, 8 sets of pipes. About twenty years old. Chest needs some work. PRICE \$1000. Address Leon C. Smith, 722 Madison Avenue, Toledo Ohio. Telephone Fa. 2924.

FOR SALE—THREE-MANUAL HUTCHINGS pipe organ, eighteen sets, electro-pneumatic, excellent condition. Church starts remodeling July 15. Will remove and pack for shipment anywhere. \$3500. f.o.b. Fred C. Weickhardt, Organ Sales, 2457 N. 27th Street, Milwaukee, Wis.

FOR SALE—TWO-MANUAL EVERETT Orgatron, Model STM-1, A.G.O. console, mahogany finish. Excellent working order. Must sell quickly for cash. Only \$975 f.o.b. Detroit. Will deliver free within 100-mile radius. Allen Organ Studios, 14706 Beech Road, Detroit 39, Mich.

FOR SALE—AEOLIAN FORTY-SIX-NOTE player reed organ in mahogany piano case, completely overhauled, refinished. Six-octave keyboard, five sets reeds, forty rolls. Photographs and price furnished on request. Also 150 Wurlitzer chest magnets. Vincent E. Gilbert, 1801 Heiserman, Wichita, Kans.

FOR SALE

FOR SALE—FOUR-MANUAL HOOK & Hastings console (circa 1925), 50 English type, ivory drawknobs and couplers, 61-note manual, 30-note pedal; 4-stop unified chest with off chests; bellows, percussions, 100 foot cable, etc. Also swell front (organ supply) 4x5 ft. 6 inches, new and never used; about 6 ft. x 10 ft. Hook & Hastings swell front with 3 1/2 inch shutters. Purchaser to remove. Also 2 h.p. Kinetic blower, 1150 r.p.m., 800 at 8 inch wind; 60 cycle, 3 phase. Esch Dynamo, 8-9-volt unit. Best offer takes. Rev. Paul A. Westerberg, Pastor, First Lutheran Church, Jamestown, N. Y.

FOR SALE—KINURA THEATRE ORGAN digest, 36 issues per year, \$3; Gestetner duplicating machine process. Movie palace organ history, tech. data on unit organs, specs., etc. Al Miller, editor, Minnehaha Station P. O. Box 1463, Minneapolis 6, Minn.

FOR SALE—ONE FOUR-RANK MOLLER organ with detached console, \$2,000. One two-rank Wicks organ with attached console, \$1,000. Geo. L. Hamrick, 2602 Acorn Avenue, N. E. Atlanta 5, Ga. Telephone EXchange 2079.

HAMMOND ORGANS, SPEAKERS, ACCESSORIES, many models. Priced to move, write your needs. Ken Thompson, Organs, Waterbury Road, R. F. D. 2, Waterbury 12, Conn. [7]

FOR SALE—EVERETT ORGATRON, Model #700, electromagnetic action, A. G. O. pedalboard. Priced right to serious buyer. Ken Thompson, Organs, Waterbury 12, R. F. D. 2, Conn. [7]

REED ORGAN OWNERS—ELECTRIFY your organ with my installation and construction plans and patterns for internal blowers. Also electric tremulant plans. Finch, 266 Sweeney, North Tonawanda, N. Y. [tf]

FOR SALE—TWO-MANUAL HASKELL, 23 stops, harp and chimes. Electro-pneumatic action. Hall console. Can be tried any time. Specifications on request. St. Paul's Church, Ninth and Madison, Chester, Pa.

FOR SALE—LEE SILENT SUCTION units, \$42.50. Suction unit kits, \$30. Restyling and electrifying guide for reed organs, \$5.00, postpaid. Lee Music Company, 2097 Fairmount Avenue, St. Paul 5, Minn.

FOR SALE—THREE-MANUAL CASAVANT organ. Thirty-eight stops, 2,000 pipes. Electro-pneumatic action. Further details on request. Write Bridge Street United Church, Belleville, Ont.

FOR SALE—TWO ESTEY H OAK ONE-manual pedal-operated reed organs in good condition. Rich tone from five and one-half sets of reeds. \$195 each. Steinert's, 162 Boylston Street, Boston.

FOR SALE—MAKE OFFER. PURCHASER to remove two-manual twenty-five-stop Hook & Hastings. Rebuilt 1929 and re-leathered 1952. May be played at Holy Rosary Church, Homewood, Pittsburgh.

FOR SALE—SET OF CLASS M DEAGAN chimes, 20 notes; thirty-seven-note Kohler-Lieblich harp (without action). \$100 each. L. M. Sandquist, Lake Route 1, Alexandria, Minn.

FOR SALE—OAK TWO-MANUAL AND pedal ten-rank reed organ, 30-note concave pedal, detached blower, new in 1942, perfect condition, \$485. Steinert's, 162 Boylston Street, Boston.

FOR SALE—EIGHT-FT. KIMBALL TUBA, excellent, \$50; swell assemblies, Wurlitzer and Robert Morton, \$50 set; blowers, generators. Paul N. Haggard & Co., P. O. Box 685, Oklahoma City 1, Okla.

FOR SALE—KILGEN TWO-MANUAL tracker organ and blower. Twelve stops. Special, \$250. Arthur Taylor, 763 West Snowden Circle, Memphis, Tenn.

FOR SALE—REED ORGAN SUCTION unit, with 1/2-h.p. A. C. motor, in sound-proofed case. \$35.00. Address E-8, THE DIAPASON.

FOR SALE—SMALL BLOWERS, RESERVOIRS, chests, consoles, many stops pipes. Pipe Organ Service Co., 3318 Sprague Street, Omaha, Nebr.

FOR SALE—MAENDLER-SCHRAMM model 150 harpsichord, walnut, one-manual, three pedals, two years old, \$966. Steinert's, 162 Boylston Street, Boston.

FOR SALE—ONE COMPLETE BARTON pipe organ, used keyboards. Address W. W. Gollnick, Lake Geneva, Wis.

FOR SALE—TWO-MANUAL AND PEDAL model 30 Wurlitzer, three years old, perfect, \$995. Steinert's, 162 Boylston Street, Boston.

FOR SALE—NEUPERT AND SPERRHAKE spinets, new, \$429 each. Steinert's, 162 Boylston Street, Boston.

ST. JAMES EPISCOPAL CHURCH New York, N. Y.

DONALD COATS, ORGANIST and CHOIRMASTER

This outstanding organ will be completed in time for the national convention of the American Guild of Organists in June, 1956.

GREAT ORGAN

Unenclosed	Pipes
16' Quintade	61
8' Principal	61
8' Bordun	61
8' Gemshorn	61
4' Octave	61
4' Spitzflöte	61
5 1/2' Quint	61
2 3/4' Octave Quinte	61
2' Octave	61
IV Rks Fourniture	244
III Rks Cymbel	183

ANTIPHONAL GREAT ORGAN

Unenclosed	Pipes
8' Principal	61
8' Bourdon	61
4' Octave	61
2 3/4' Quint	61
2' Blockflöte	61
IV Rks Mixture	244
16' Musette	61

SWELL ORGAN

16' Flute Conique	12
8' Rohrflöte	61
8' Flute Conique	61
8' Flute Celeste	49
8' Viole de Gambe	61
8' Viole Celeste	61
4' Principal	61
4' Flute Triangulaire	61
2 3/4' Twelfth	61
2' Fifteenth	61
V Rks Plein Jeu	305
III Rks Scharf	183
16' Bassoon	61
8' Trompette	61
8' Hautbois	61
4' Clarion	61
Tremulant	

ANTIPHONAL SWELL ORGAN

8' Rohrgedeckt	61
8' Gambe	61
8' Gambe Celeste	49
4' Nachthorn	61
III Rks Mixture	183
8' Trompette	61
Tremulant	

CHOIR ORGAN

8' Viola	61
8' Viola Celeste	61
8' Gedeckt	61
8' Erzähler	61
8' Erzähler Celeste	61
4' Fugara	61
4' Lochgedeckt	61
2 3/4' Nazard	61
2' Blockflöte	61



1-3/5' Tierce	61
II Rks Cymbel	122
16' Regal	61
8' Krummhorn	61
4' Schalmel	61
Harp	bars 61
Chimes	bells 21
Tremulant	

POSITIV ORGAN—Choir Manual

Unenclosed
(To be located behind arches above reredos
[see picture above])

8' Quintflöte	61
4' Nachthorn	61
2' Principal	61
1' Siffelöte	61
II Rks Sesquialtera	122
III Rks Zimbal	183
Tremulant	

BOMBARDE ORGAN

4' Principal	61
IV Rks Cornet	244
16' Bombarde	61
8' Trompette Harmonique	61
8' English Horn	61
4' Clairon Harmonique	61
Chimes	from Choir

POSITIV ORGAN—Bombarde Manual

8' Quintflöte	61
4' Nachthorn	61
2' Principal	61
1' Siffelöte	61

II Rks Sesquialtera	61
III Rks Zimbel	61

PEDAL ORGAN

32' Quintaton					32
16' Contrebasse					32
16' Subbass					32
16' Quintaton					12
16' Flute Conique			from Swell		
16' Gedeckt					12
8' Principal					32
8' Bourdon					12
8' Quintaton					12
8' Flute Conique			from Swell		
5 1/3' Quint					32
4' Oktav					32
4' Nachthorn					32
2 3/4' Quint					12
2' Blockflöte					12
IV Rks Fourniture					128
III Rks Carillon					96
32' Bassoon					12
16' Bombarde					32
16' Bassoon			from Swell		
8' Krummhorn			from Choir		
8' Bombarde					12
4' Clarion					12

ANTIPHONAL PEDAL ORGAN

16' Quintaton	12
8' Spitzgamba	32
4' Koppelflöte	32
16' Musette	from Antiphonal Great
8' Musette	from Antiphonal Great

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